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## Sadler's Wells at Covent Garden

### MARGOT FONTEYN

March
22 (E) *Sleeping Beauty.*
25 *Sleeping Beauty.*
28 *Daphnis and Chloe.*
31 *Tiresias.*
April
1 *Tiresias.*
2 *Daphnis and Chloe*
5 (M) *Daphnis and Chloe.*
8-9 *Tiresias.*

### BERYL GREY

*March*
22-24 *Sleeping Beauty.*
26 *Donald of the Burthens.*
31 *Three Cornered Hat.*
April
2 *Three Cornered Hat.*
3 *Donald of the Burthens.*
4 *Three Cornered Hat.*
5 (E) *Three Cornered Hat.*
8 *Donald of the Burthens.*

### NADIA NERINA

March
21 *Sleeping Beauty* (Aurora).
25 *Sleeping Beauty* (Bluebird)
29 (E) *Coppelia.*
31 *Mam'zelle Angot*
April
4 *Bonne-Bouche.*
5 (M & E) *Bonne-Bouche.*
8-9-10 *Bonne-Bouche.*
12 (E) *Coppelia.*

### PAMELA MAY

March
20-21 *Sleeping Beauty* (Lilac Fairy)
22 (E) *Sleeping Beauty* (Lilac Fairy)
24 *Sleeping Beauty* (Lilac Fairy)
27 *Coppelia.*
29 (M) *Coppelia.*
April
1 *Mam'zelle Angot* (Aristocrat)
4 *Bonne-Bouche.*
5 (M & E) *Bonne-Bouche.*
7 *Coppelia.*
8-9-10 *Bonne-Bouche.*

### ROSEMARY LINDSAY

March
20 *Sleeping Beauty* (Aurora)
25 *Sleeping Beauty* (Lilac Fairy)
27 *Coppelia* (Prayer)
28 *Donald of the Burthens.*
29 (E) *Coppelia* (Prayer).
31 *Mamzelle Angot* (Aristocrat)
April
2-4 *Donald of the Burthens.*
7 *Coppelia* (Prayer).
9 *Donald of the Burthens.*
12 (E) *Coppelia* (Prayer)

### ANNE HEATON

March
26-28 *Three Cornered Hat.*
April
1 *Three Cornered Hat.*
3 *A Mirror for Witches.*
3 (M & E) *Three Cornered Hat.*
10 *A Mirror for Witches.*

### MICHAEL SOMES

March
22 (E) *Sleeping Beauty.*
25 *Sleeping Beauty.*
28 *Daphnis and Chloe.*
31 *Tiresias.*
April
1 *Tiresias.*
2 *Daphnis and Chloe.*
5 (M) *Daphnis and Chloe.*
5 (E) *Three Cornered Hat.*
8 *Tiresias.*
9 *Tiresias.*

**VIOLETTA ELVIN is filming.**

## FESTIVAL BALLET at Stoll Theatre

### TAMARA TOUMANOVA

March
18 *Swan Lake* (Act 1).
*Don Quixote.*
19 (E) *Swan Lake* (Act 1).
*Don Quixote.*
20 *Nutcracker.*
22 (E) *Nutcracker.*
24 *Giselle.*
25, 27 & 28 *Les Sylphides, Bayaderka.*
29 (M) *Giselle.*

### NATALIE KRASSOVSKA

March
18 *Symphonic Impressions. Black Swan.*
19 (M & E) *Symphonic Impressions, Black Swan.*
21 *Symphonic Impressions, Black Swan.*
22 (M) *The Nutcracker.*
24 *Beau Danube.*
25 *Les Sylphides, Scheherazade.*
26 (M & E) *Swan Lake* (Act 1), *Nutcracker* (Act 11).
27-28 *Les Sylphides, Scheherazade.*
29 (M) *Le Beau Danube.*
(E) *Don Quixote, Scheherazade.*

### SONIA AROVA

March
18 *Scheherazade.*
19 (M) *Scheherazade.*
(E) *Scheherazade.*
21 *Scheherazade.*

### ANTON DOLIN

March
18 *Swan Lake* (Act 1).
19 (E) *Swan Lake* (Act 1).
20 *Nutcracker* (Act 11).
21 *Swan Lake* (Act 1).
22 (E) *Nutcracker* (Act 11).
24 *Giselle.*
25 *Bayaderka.*
26 (M) *Swan Lake* (Act 1).
(E) *Swan Lake* (Act 1).
27-28 *Bayaderka.*
29 (M) *Giselle.*

### JOHN GILPIN

March
18 *Symphonic Impressions. Black Swan.*
19 (M & E) *Symphonic Impressions, Black Swan.*
20 *Le Spectre de la Rose.*
21 *Symphonic Impressions, Black Swan.*
22 (M) *Le Spectre de la Rose, Nutcracker* (Act 11).
(E) *Nutcracker* (Act 1), *Le Spectre de la Rose.*
24 *Le Beau Danube.*
25 *Les Sylphides, Concerto Grosso en Ballet.*
26 (M) *Nutcracker* (Act 11).
(E) *Nutcracker* (Act 11).
27 *Les Sylphides. Concerto Grosso en Ballet.*
28 *Concerto Grosso en Ballet.*
29 (M) *Le Beau Danube.*
(E) *Les Sylphides, Concerto Grosso Ballet.*


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March 1952 Vol. 3. No. 3

# Dance and Dancers

*Editor:* PETER WILLIAMS *Assistant Editor:* CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

IT is the particular character of the reigning house that, in England, determines the nature of the chapters in her history. Internal and external upheavals of all kinds may occur but it is the spirit of our admirable monarchal system which shines through everything and leaves an indelible imprint.

The reign of that good and brave man, George VI, will probably go down to history as the one in which the perfect family gained the love and respect of the world, far beyond the realms over which it was called upon to rule. In a world where values are so bewilderingly forever changing, it is the example of a family, such as we so proudly possess, which stands out like a beacon of stability and right-thinking.

It was as a typical young married couple that the Duke and Duchess of York (as they then were) would go to the ballet. Then, probably, no thought of the exalted station to which they would be called, marred the age-old pleasure of going to the theatre. There is even a story of how they were discovered one day quietly watching a rehearsal of the de Basil company at Covent Garden; they had slipped in unannounced.

After their coronation, visits to the ballet became naturally rather rare occasions. The Queen, however, paid frequent unofficial visits sometimes accompanied by one or both of her daughters. Her especial love of the art is well known.

For State occasions in the past years it has been ballet that has been honoured as the chosen art to entertain distinguished guests. One of the happiest memories of the late King was at that truly gala performance at Covent Garden on March 8, 1950, in honour of the State visit of the French President and Madame Auriol. The King appeared to be thoroughly enjoying himself and he laughed out loud at the jokes in Frederick Ashton's *Facade*. It was typical of the Queen's thoughtfulness, that early next morning she paid a special visit to the Opera House to thank personally all those who had contributed to the success of the previous evening and had been responsible for the wonderful decorations. Not even the cleaners were forgotten by her.

As far as British ballet history is concerned the reign of George VI will without question be considered to be the most important. True, the seeds were planted when the 'thirties were still in their infancy, but many seeds become shrivelled shoots through lack of attention and nourishment. During the 'forties, owing to appreciation and assistance, that seed grew into a remarkable flower. The English, previously considered something of a joke when it came to the dance, had again shown their ability to overcome seemingly insurmountable obstacles and won through. London has become the dancing capital of the world.

Ballet reached a new status. It is true that during the seventeenth and eighteenth centuries, it was the Court entertainment. But for over a hundred years it had fallen rather into disrepute. Certain dancers were held in great respect but the art itself was considered to be of a secondary nature. In the past fifteen years, it has returned to its rightful place alongside drama, painting, literature, and music.

Ninette de Valois received the C.B.E. in 1947 for the great work she has done in making British ballet something to respect; four years after that she became a Dame of the British Empire. Two years ago Frederick Ashton received the C.B.E.; last year Margot Fonteyn received the same order, thus being the first English ballerina to do so. These together with a D.B.E. bestowed on Adeline Genée, and an O.B.E. on Phillip Richardson (editor of *The Dancing Times*) are proof of the dignity which ballet has achieved.

Now, we are in the dawn of a new reign and George VI's daughter rules over an empire that has always thrived and prospered under feminine rulers. It may well be that we are about to embark on a new age similar to that of the previous Elizabeth. In that golden age, the arts gained an importance hitherto unknown in this island. This mainly came about owing to the inspiration and encouragement of the Queen herself, who personally entered into the spirit of everything.

Our present Queen Elizabeth has, from her parents, received the right training. Already she is showing a strong character. Everywhere hopes are stirring and people are dreaming of a new age when British culture will become one of the greatest forces for peace in the world. As we salute the young Queen, our constant thought is that she too will inspire great deeds, and that singing, dancing, and the gentle arts will again achieve such heights that posterity will have cause to thrice bless the name—Elizabeth.

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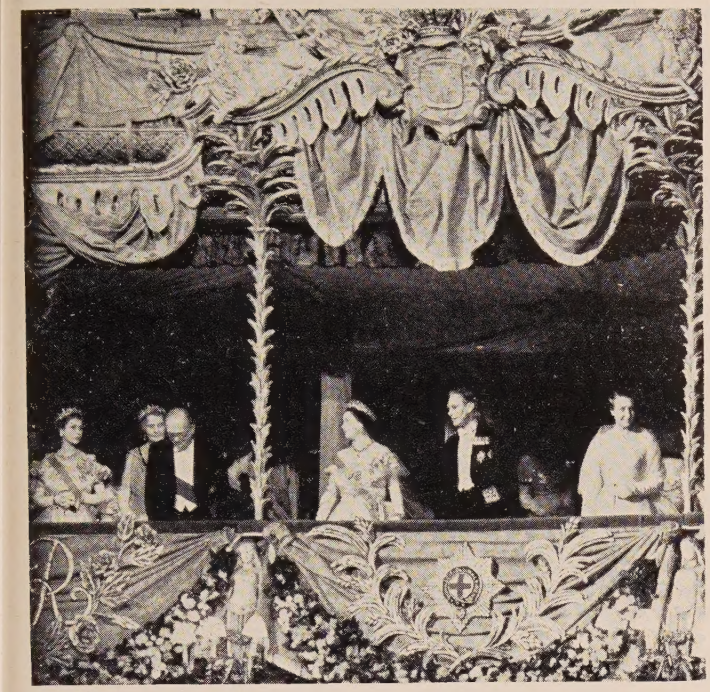
★*Flora M Fairbairn* has pleasure in announcing that she is permanently in London and has opened her school of ballet (following the Russian method—system Laurent Novikoff) in the Salle Erard (Augener's) 18 Gt. Marlborough St., Nr. Oxford Circus, W.1. Miss Fairbairn was entrusted by the late Monsieur N. Legat with the instruction of Moira Shearer in her earlier years. All enquiries from 10-11a.m. or by letter.



*A happy occasion. The State gala at Covent Garden for the visit of the President of the French Republic in* 1950. *From left to right: The present Queen Elizabeth, Monsieur Vincent Auriol, Elizabeth the Queen Mother, the late George VI, Madame Auriol* (*Photo: P. A. Reuter*)

## Cover Stories

**Our front cover this month, by Constantine, shows Tamara Toumanova in the second act of *Giselle*. On March 18 she will return to London to dance as guest ballerina with Festival Ballet at the Stoll Theatre.**

ONE of the original *baby ballerinas* of the de Basil company, she was born in a box-car when her parents were fleeing from the Russian revolution. Brought up in Paris she studied with the former Russian ballerina, Olga Preobrajenska. While she was there she was discovered by Balanchine who engaged her for the Ballet Russe de Monte Carlo. In 1932 he mounted two works specially for her—*Cotillon* and *Concurrence*. After that season she came to London and appeared in his Les Ballets 1933. Later she rejoined Ballet Russe de Monte Carlo where she remained until 1938. After appearing in a Broadway musical, *Stars in Your Eyes*, she again went back to Ballet Russe then in Australia. When Colonel de Basil took his company to South America in 1940, she did not go but danced with Denham's Ballet Russe de Monte Carlo in North America. In 1943 she went to Hollywood to make a film, *Days of Glory*, and in the following year married its producer—Casey Robinson.

Since then she has appeared as guest ballerina with many companies—Ballet Theatre in 1944-5, San Francisco Civic Ballet in 1948. She returned to Europe in 1947 to appear at the Paris Opera and has made several return visits. Since the war, she has appeared twice in England—with the De Cuevas company at Covent Garden in 1949, and later in the same year at The Empress Hall for the gala performances in aid of Nijinsky.

As a ballerina she has a remarkable range and almost breath-taking beauty. As well as the roles created specially for her she was particularly successful in demi-charactere ballets such as *The Three-Cornered Hat* and *L'Epreuve d'Amour*. In the classics she is always brilliant and whether you like her particular style or not there is never any doubt of the fact that she is a *ballerina assoluta* in the true meaning of the word. Her presence in London will give much of excitement which always used to be associated with ballet.

**The back cover, by Baron, shows Brian Shaw in the variation from the peasant *pas de deux* from the first act of *Giselle*. During the past season, Shaw has given considerable proof of his growing importance as a dancer in the Sadler's Wells Ballet.**

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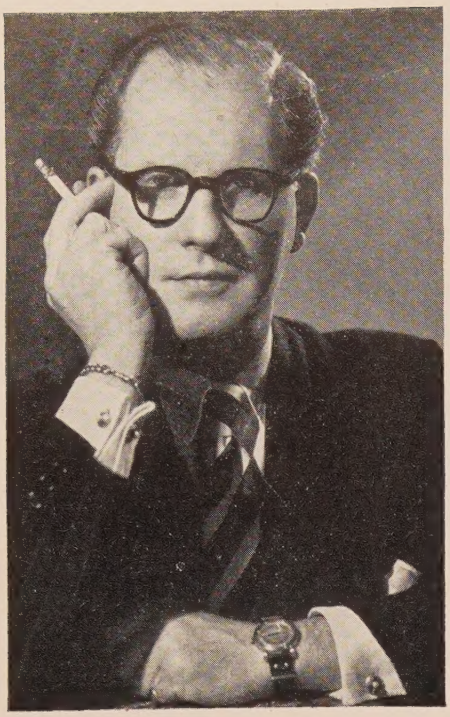
# My life, my fault by

## GORDON ANTHONY

**Gordon Stannus, known as Anthony, was the first British ballet photographer. Since his first book on Markova, also the first book of photographic studies on any one dancer, he has taken photographs of all the most famous dancers in this second quarter of a century.**



*Self-portrait*

ON December 23, 1902, I arrived at the tail-end of a shooting star which back-fired, making me three weeks late—I have been punctual ever since.

At the age of two I nearly ruined all chances of there ever being a National Ballet. My sister, Ninette de Valois, dared to look at my porridge so I pushed her into the fire.

Not even this near-disaster damped her or my ardour for the dance, because at ten I made fatal efforts to become a dancer. At the Kilburn Empire I took part in a matinee, organised by Lila Field, and forgot what I was supposed to do. Surrounded by small girls in the midst of a Hungarian Rhapsody, I burst into a torrent of Celtic tears.

This performance brought disgrace on my family which was somewhat counteracted by little Ninette de Valois (then unhappily known as the child Pavlova) who was prima ballerina.

### *Farewell so soon*

My dancing days apparently over, I was removed from one preparatory school at the age of twelve because it was too rough for me. Then from a private school at fourteen because I was too rough for it.

The next year I entered St. Paul's School. Distinguished myself by hating rugger (ball too oddly shaped to hold), cricket (ball too hard), then played fives (ball not so big or hard). Coxed my club boat, nearly did the same for the school but once again became temperamentally unbalanced and almost sunk the boat —no more coxing!

Boshed-up most exams, got beaten twice by monitors for not taking O.T.C. seriously, and every other week by masters for other mild offences. Just could not do anything right. My end-of-term reports said: "Has brains but lack of concentration prevents use of same."

My family (naval and military inclined) in desperation sent me to Art School followed equally swiftly and disastrously by a year at the Architectural Association.

Finally, as a last resort, I was planted in my step father's brewery. For twelve years everyone lived in agony and suspense. An unusually over-developed sense of humour and love of living, added to my former lack of concentration, caused pandemonium all round.

During this period I became a husband, a father, and single again, with nothing left but my camera.

### *Beer to ballerinas*

It was not until 1930, when I left the brewery, that I became a photographer which had always been my ambition, apart from becoming a dancer. In those days my family did not consider it to be a suitable or lucrative profession.

From the age of fourteen I had started to teach myself and used to spend hours taking photographs of my sister, Ninette, in our school-room. It is curious that in those days

*My sister, Dame Ninette de Valois*

when the photographs were amateurish and frightful she was all patience, today when the photographs are good she hates the sitting. It is a standing joke between us that she is always kind and considerate to every other photographer; but with me, family feeling overrides all and she is now my most dreaded sitter, but in the long run, my most appreciative.

At the time when I was still at the brewery, I used to take photographs of friends as a hobby. But it was at Ninette's Academy of Choreographic Art in Roland Gardens that I really started to take professional pictures. Here, I made portraits of artists such as Vera Savina, Lydia Sokolova, Lydia Lopokova, Molly Lake, Ursula Moreton and Frederick Ashton.

It was Arnold Haskell who suggested that I should make a book of my photographs. He introduced me to Chatto and Windus and my first book of studies, *Markova*, appeared in 1935.

Alicia was then prima ballerina of the Sadler's Wells Ballet but I had met her first ten years previously. On a visit to Monte Carlo to see my sister who had just joined the Diaghilev ballet, I was introduced to a very small frail young girl of fourteen who was known to the company as Diaghilev's latest "idea". This "idea" was soon given the title role in Stravinsky's *Le Rossignol* and a star was born. In my opinion, Markova will remain a legendary figure as the first great internationally known English ballerina.

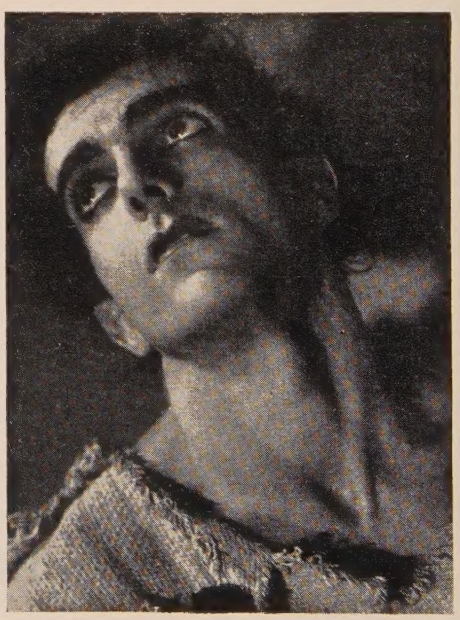
### *Books and battles*

It was Haskell also who suggested my big book called *Ballet*. He took an enormous amount of trouble in collecting all the Russian dancers in the de Basil company and bringing them to my studio. These first books were followed by *The Vic Wells Ballet*, *Leonide Massine*, *The Sadler's Wells Ballet*, *etc.*

Then came the war and all ballet stopped. I found myself, as usual, completely broke. Moving from my large studio to a smaller one behind Thurloe Court, I was allowed to continue for some time. During the daytime I took photographs, mainly for the theatre; at night I worked at an ambulance station.

After being called-up I went to the School of Photography at Blackpool. I was the worst pupil that they ever had. I have a shocking memory and I have never been any use at understanding technicalities. I remained a complete mystery to everybody. It was not until later that I was told by an instructress (who afterwards became my assistant) that nobody had any idea as to who I was and when they did find out they did not believe it. I was told that nobody had ever failed the exam, but I managed to.

In desperation I appealed to the British Council who got me an interview with the Air



*Leonide Massine in* Jardin Public

*Alicia Markova in* Les Sylphides. *In spite of its somewhat arid background this is my favourite picture of her. (Right) Alexandra Danilova in* Firebird. *This is the only one of my photographs to be exhibited by the London Salon of Photography or in any other salon except for my own exhibitions.*

Ministry. For them, I was eventually sent round the country as official photographer with a van, a chauffeur, three photo-floods, one baby spot-light, three army blankets, and a large number of drawing-pins.

### Air aces

I took photographs of Bomber and Coastal Command. I was never allowed to take more than three portraits of any one person and only given three minutes to do them. It got so much like taking quick snaps on Brighton beach that I had to enroll the services of my chauffeur. This six-foot-by-four ex-roadmender turned out to be an invaluable assistant.

These portraits appeared every week in the *Bystander* though I was not allowed to use either my own name (Stannus) or my professional one (Anthony). I took the name of Anthony because my writing was so notably bad that it was thought that something beginning with A would be the easiest for me to write and for other people to understand! It was my step-father who suggested the name I always use.

About two years before the end of the war my book, *Air Aces*, was published. I was allowed to use my own name for this.

### Peace! It's wonderful

Peace having been restored to the rest of the world, I got married for the second time! I started to take colour photographs of dancers. These were published in my *Studies of Dancers in Colour and Monochrome* in 1948. This was, I think, the first book on ballet ever to be published using this medium. In the same year I brought out another book on the Sadler's Wells Ballet company. Then owing to serious domestic and financial difficulties I retired. It was not until early 1950 that I returned to the fray

### Nothing wrong with amateurs

As an entirely self-taught person I resent the frequent scathing illusions to amateurs, I consider it an honour to think of myself as an amateur. For the sake of those who wish to take up photography commercially, I would like them to remember I was the only A.C.2 to fail the Blackpool exam. It was only because the British Council knew my work that yards of red tape were cut and I became chief portrait photographer for the R.A.F.

Today I do all the work myself—printing, and retouching negatives and prints.

Ballet photographs can be of two kinds—those for books, and those for the press. In the former I use backgrounds so as to give a suggestion of the ballet. These are not done just to be "arty" (as one ballet critic recently suggested) but so as to make a good composition and picture of the dancer.

Photographs which are to be used for the press are something quite different as it is essential to have simple backgrounds. The atmosphere and quality are obtained by intelligent use of lighting.

I first became interested in colour photography during the war when I took portraits of Lord Portal, Sholto Douglas and 'Bomber' Harris. My portrait of the former was used by *Illustrated*. As long as I can remember, colour has been one of my main interests as I always wanted to paint.

### Terpsichore in technicolour

When taking dancers in colour, the less detail in the background the better. The best effect is got by sympathetic and contrasting backgrounds. For instance a white *tutu* can look very exciting against flame or blue with just a little white to throw up the dress. I quite often use materials so as to give texture and quality to a photograph.

The best method is to get dancers to choose their own movements then I pick out the best positions from the point of view of the camera. What looks good on the stage does not necessarily look good in photographs.

### Unflattering action

Dancers are tending to become bored with being photographed, particularly in action. Few positions look good in action. Occasionally in modern ballets they can be good but in classical ballets it is the basic positions such as the *attitude* and *arabesque* which are most successful. I always find it better to get the dancer into the required position, then let them relax and move-up into it again naturally.

Despite all one may write or think about the subject something may happen to alter one's whole outlook—a new system of lighting may appear, the entire approach to dancing may alter. Most ideas are dictated by the press in their search for the unusual. I shall probably continue with my own methods and be thoroughly uncommercial and unpopular. Therefore, I shall remain broke for the second half of my century which I have every intention of completing.

It would be most ungrateful not to mention the fact that my career as an author of photographic books on dancers was entirely due to the *Bystander*. They send for me in the early De Basil days and started off my series of dancers, beginning with Toumanova.

I worked for them on all kinds and types of photography for over twelve years. This included plays, operas, ballet, debutantes, etc. Curiously enough, I did more pictures of personalities and plays than I ever did of ballet. But give a dog a bad name —— !

# Ballet in sun and shadow

*The orgy scene from Festival Ballet's production of Fokine's* Schéhérazade *in Monte Carlo. Trunoff, as the Golden Slave, is seen leaping in the background.*

*This is the first time that any English company has given this ballet which once caused such a stir, and in which Nijinsky had one of his most spectacular successes. One of the chief bones of contention in the original production was that Rimsky Korsakov's music had been mutilated in the cause of ballet.*

*The scenery and costumes for the present production were presented to Festival Ballet by the Monte Carlo management.*

*(Photo: Bobby Rilliard)*

IN spite of the many worries the one thing that mattered was that all was well with the company and the Casino direction. It would not be possible (possible yes, but I was against it) to give Ashton's new work without Alicia.

Lichine had begun a new completely abstract ballet to the Vivaldi D minor Concerto Grosso. A final arrangement had been settled for us to have the existing decor and costumes of *Schéhérazade*. The setting had to be renewed and painted and for this we were lucky and happy to have the services of Prince Chervachidze. He had painted the decor under the personal supervision of Leon Bakst for the original production by Serge Diaghilev's Russian Ballet.

I decided to give over my role of Albrecht, in *Giselle*, to John Gilpin. For three reasons—first, alas, no Markova—second, to give him together with Krassovska a chance of a "Press" —third, the most important, I still wanted to get back into form after my hectic, but far from holiday, three weeks on behalf of the company in New York.

It was a big risk, and one I had to take, giving this great ballet without the equally great Markova. It had been her personal success during the previous season. I knew the curtain would go up with a feeling of disappointment at not seeing her. Though now it was generally known that her foot was bad and there was little chance of seeing her dance again during the season.

I knew that if Krassovska could dance as she had a few weeks previously, on the last night in Edinburgh, and repeated that performance then I, as artistic director of the company, had no need to worry. That Gilpin would again dance a Second Act to perfection and improve upon his First Act was all I asked.

I and the audience got both. It was a great evening of ballet, acclaimed by the press and the public. The press I have; the public alas, I cannot bring before you to prove my words.

## New creations

*Grosso Concerto en Ballet* and *Schéhérazade* were beginning to take form. The rehearsal room was busy from morning to night. Madame Sedova, the famous ballerina from St. Petersburg, was giving two classes a week. Lichine, Beriosoff, and Eileen Baker taking the other four days. Here was I once again at the *barre*, working each morning from 10 to 11.15.

I danced the second performance of *Giselle* with Krassovska on the second Sunday afternoon of the season. I was in form and if that, and one performance of *Petrouchka*, was all I was to do in Monte Carlo, I felt artistically satisfied if not personally happy.

The night of *Petrouchka*, a few days later, I hurt my knee. It was not until the middle of the *adagio* with Krassovska in *Impressions* that I felt it, then I knew something was wrong. Next morning (of course, it was a Friday) I could not walk. I telephoned from my room to Lichine who was rehearsing his new ballet in the Studio de la Danse, to tell him I could not come over and explained the reason. He sent me his doctor.

For two days I lay in my bed going mad with this enforced inactivity. In all I had thirty injections. It did no good ; my knee looked like an oversized pumpkin. I felt I would never walk again. I tried another doctor, my knee must be drained which would mean I could not walk for two weeks. I could have a wheel chair and be wheeled over to rehearsals and the theatre. Somehow this charming idea did not appeal to me!

## Helpful barman

That evening I sat in the bar of my hotel, had more than one brandy and soda and was told of a doctor in Nice. "He saved my life, he is a miracle man. Go to him, Mr. Dolin". This was the advice first given to me by the barman of the hotel and then by various friends who were more than sympathetic over my unhappy position.

Later that evening I gambled at the Casino—and lost. Before going there I had rehearsed Oleg Briansky in my place for the *Don Quixote pas de deux*. As I was unable to move my right leg, I had to rehearse him with my hands and arms beating the rhythm of the *coda* on the floor, I tried, with a feeling of frustration, to show him the solo which he did not know.

Next day to Nice. Yes, I must have my knee drained. "Could I walk?" was my first question. "Yes, but quietly for a few days and above all bend the knee and try to walk normally". It was soon over and two charming tubes of water were drained off. I had complete confidence in my doctor.

I returned to Monte Carlo a few days later with the knowledge that Briansky had danced a sensationally brilliant *pas de deux*. My knee seemed a little better and the analyst's report showed negative "pas de microbes".

Lichine's ballet looked good at rehearsal. I feel such a ballet is useful and necessary for our repertoire. It would have, I think, little value to Ballet Theatre, New York City Ballet or the de Cuevas company. They have several works in this style. For us it is the first. Judgment on this I leave to my English audience and the critics of the dance.

My own personal feelings of not being able to dance could now end. I had the wonderful satisfaction of directing a splendid company and watching, though I say it myself, some excellent performances and a *corps de ballet* that were excelling themselves.

## Eminent visitors

Riabouchinska came and danced three guest performances. The *première* of *Grosso Concerto*, a *Giselle*, and an *Impressions*. All danced well in her own particular and personal style and pleasing the Monte Carlo audience where she is such a favourite.

Milorad Miskovitch, who made such an impression our last season in London, danced three guest performances. A splendid, noble Albrecht with Riabouchinska in *Giselle*. A not very good (my fault probably as he was unrehearsed) performance in *Swan Lake*. Finally a really lovely dancing, if one can use the word, of the most unrewarding role of the solitary male figure in Fokine's *Les Sylphides*.

Now, a new artist, new at least to Monte Carlo, was beginning to shine with a much talked-about brilliance—first in *Spectre de la Rose*, then *Swan Lake*, in the second performance of *Grosso Concerto*, later as Grisi in *Pas de Quatre*, and a ravishing *pas de deux* in *Harlequinade*. Belinda Wright is her name and one more star emerges from the Marie Rambert Cradle of the Dance.

## Tribute from a Prince

H.H. Prince Pierre of Monaco honoured the company by spending two hours watching a morning rehearsal. He particularly asked for Belinda Wright to be presented. "I have seen Pavlova, Karsavina, Nemchinova, and Danilova dance in this theatre. I am no critic of the dance but I feel I can say that I am a connoisseur. Since 1924 I have watched rehearsals in this studio. You, madamoiselle, I feel are in the direct line of these great artists that I have seen". Belinda shyly curtsied and scurried like a frightened kitten to her corner.

I hope Prince Pierre will forgive me the liberty of quoting his words. I was standing next to him and quote them verbatim.

I could not help but feel pretty proud as I welcomed him to the rehearsal and presented my mother, Dr. and Mrs. Julian Braunsweg, Eileen Baker (Ballet Mistress), and Bryan Balkwell (conductor) to him. It took me back some years to when Diaghilev, in his capacity of artistic director supreme, first presented me on a similar occasion to S.A.S. Prince Pierre. Then he was accompanied by his son and

a continuation of

# ANTON DOLIN'S

## Monte Carlo story

*Colette Marchand in Festival Ballet's* Swan Lake. *She came to Monte Carlo as a guest artist.*

*She has recently been in America where she went originally with Roland Petit's Ballet de Paris. She scored a great personal success and after the company disbanded went into a revue,* Two on the Aisle. *She will shortly be appearing with Maurice Chevalier in a new revue at the Theatre de l'Empire in Paris.*

*English audiences may remember her when she was with Metropolitan Ballet and also with Ballet de Paris in this country.*

(*Photo: Lido*)

daughter. The former is now the present reigning Prince Rainier of Monaco. The words Prince Pierre spoke to me in relation to the company I guard as a very precious souvenir of the occasion.

Another star had fallen from heaven, she decided to fall in Monte Carlo. She came to rest following a long and successful season in New York, and, unhappily a serious operation which necessitated her departure from the revue in which she was starring. It was at her suggestion, and her honest and unaffected enthusiasm for the company which prompted her to say to Dr. Braunsweg how much she would like to dance a few guest performances. Both he and I had firmly decided against inviting any guest artists during the season but Markova's absence decided us upon a change of policy.

So the *étoile de la danse* (she does not call herself *ballerina de la danse*) Colette Marchand returned to Monte Carlo after ten days preparation in Paris, under the guidance of the great dancer and teacher Alexandre Volinine.

She gave three exciting performances of *Swan Lake*. What lovely arms! what noble carriage! Above all—a star. No idiotic temperaments, no stupid hysterics, no stupid jealousy, a fine honest artist of the theatre. Willing and happy to take direction, anxious to please, and able to carry her star quality outside the theatre and be a personality that one is glad to meet and able to talk to.

### Further mishaps

I began this article with an atmosphere denoting my worries of the season. I seem to have forgotten them. They existed. I was particularly disappointed at not being able to dance in *Schéhérazade*, in a role I was anxious to dance again. Also in a far more authentic and wonderful costume than the one I wore with the late Colonel de Basil's company in Australia and America when I first danced the Golden Slave in 1938.

All this was nothing to the anxiety I felt when, following the second performance, Trunoff fractured his toe and tore a ligament. The first performance was a huge success but it was his second, and for him unfortunate one, that Trunoff gave a truly electrifying rendering of the Golden Slave. I have never heard before, during this ballet, four ovations such as were accorded him.

Both Gilpin and Briansky offered and wanted to take over the role. I would not, could not, take the chance of either of them being hurt. Louis Godfrey was my choice and he made a fine job of it, this youngster from Johannesburg who until a few days previously had probably not even heard the music let alone seen the ballet. Previously he had his own personal success in Ana Ricarda's ballet, *Fiesta;* she, having danced on two occasions, with great style and authenticity, opposite him.

Old friends remained, new ones were made. The last week arrived and I hoped, until the last moment, that I might be able to appear in the second movement of *Impressions*. I was advised not to and again Briansky took my place. On Saturday January 26 I got on to the stage again in *Swan Lake* with Krassovska who on this occasion was sure and at ease. By now the audience of Monte Carlo had taken her to their hearts as the ballerina (in Markova's absence) of the company, closely followed by Belinda Wright.

But until the last moment that jinx seemed to haunt us. Gilpin was ill with a badly strained muscle. Trunoff who was his understudy in *Grosso Concerto* could not dance, so against every wish and inclination I was forced to change the programme and substitute *Harlequinade* with Belinda and Ivan Dragadze.

### Flowers and fashions

The season ended with a Gala which was really a Gala. Flowers, fruit, laurel wreathes, H.H. Prince Pierre in the Royal box and a beautifully dressed audience. Lichine's *Impressions* opened the evening and I danced the *pas de deux* with Krassovska. *Swan Lake* followed, Collette Marchand regal and in full authority. Then came three *pas de deux—Don Quixote* for Krassovska and Briansky, *Harlequinade* for Belinda and Gilpin, then the second act *pas de deux* from *Nutcracker* for Krassovska and me. To end, *Schéhérazade* with Krassovska and, for the first time, Briansky; this latter was my mistake as Godfrey would have been better in this case. The evening ended in triumph. I made my speech (in French) and surprised no one more than myself.

Now it is over until next year, this second season of London's Festival Ballet in Monte Carlo and I felt very proud of the company and all they had achieved. It has been well worth all I have had to put up with during the past weeks, and I have loved every moment of it.

# *Speak Up!*

### NO BRITISH ARTISTES?

SIR.—In the December issue Paul Tassovin replied to A. V. Coton's *Think of a Date*. I agree with some things he said, but one small paragraph made me see red.

"England has proved in the last twenty years that it can make dancers. It has yet to prove that it can make artistes".

May I ask him, What are dancers such as Dolin, Markova and Fonteyn? Surely they are great artistes if there ever were any—and all British born. What about Somes, Shearer, Grey to mention a few. Can one not call them artistes? Or do they lack something? If so I would like to know what.—ARDENT AND PATRIOTIC BALLET LOVER. (name and address supplied to Editor).

### NEGLECT AND BAD MANNERS

SIR.—I take this opportunity to tell you how much I like your magazine—but to suggest that you occasionally give more space to the Sadler's Wells soloists. Why not mention the substitutes in *Symphonic Variations*—Rosemary Lindsay is quite outstanding. It appears to me that so many of you critics "take-up" a special dancer, and give them notice after notice—whilst practically ignoring others.

Also; is it not possible to draw attention to the really quite shocking manners of one or two leading men at Covent Garden, who when not partnering one of the ballerinas practically ignore their partner when taking calls. Considering what beautiful manners the girls have it seems a pity that the men should let them down.—MRS. D. NORTH, 33 *Belsize Square, London, N.W.*3.

### BE FAIR TO AMPHITHEATRE

SIR.—We hope the management of Sadler's Wells will reconsider the decision to make the Amphitheatre bookable in advance, although it now appears to be quite definite.

This move means that a good proportion of the regular Amphitheatre audience will be unable to secure seats. Under the old system, eight o'clock was a reasonable time for working people to obtain tickets, but it is obviously impossible for these people to be at the Box Office at ten o'clock at the beginning of each booking season. Just to make it all more difficult, these seats are not bookable by telephone.

The answer would seem to be for the usual Amphitheatre people to book for the gallery, which is certainly not large enough to accommodate both the Gallery audience and the displaced Amphitheatre audience.

Is it intended to impose the Covent Garden system of queuing for hours, to no purpose, upon a too-patient public? And is this a preliminary to yet another increase in prices?—THIRTY-EIGHT REGULAR AMPHITHEATRE-GOERS, 97 *Kyverdale Road, Stamford Hill, N.* 16.

# The ubiquitous Mis

For nearly twenty years, Andrée Howard has created ballets for many companies. Few choreographers have attempted such a varied range of subjects—strong drama, poetic drama, and purely abstract. Films, musicals and cabarets have come within her sphere. Her new *Mirror for Witches* for The Sadler's Wells Ballet is her first large scale work.

*Andrée Howard rehearsing Sally Gilmour as the negro girl, Tulip, in* Sailor's Return.

*This was the last work which Howard created for the Rambert Ballet. It was first given at Sadler's Wells Theatre in* 1947 *and had a great success though it was only given a few performances here.* (*Photo: Baron*)

**This month, with the production of *Mirror for Witches* at Covent Garden, the interest of many of our readers will be turned upon its choreographer Andrée Howard. This article is intended to serve as an introduction to her career and work.**

THERE are some positions held by men, some actions undertaken by men, some honours given to men, all of which are indicative of professional eminence. For a footballer it is the award of an International cap, while a barrister takes silk, a doctor puts up his plate in Harley Street, and a choreographer mounts a ballet at Covent Garden. Comparatively few British choreographers have so far been invited to contribute to the repertory of the National ballet and the thoroughly deserved selection of Andrée Howard is an interesting and wise choice.

Howard, like so many other important figures in British ballet, received her early training from Marie Rambert. She started to take classes in 1924 and made her debut as a dancer three years later. She was an important member of the pre-war Ballet Club, first as a dancer, then as a choreographer.

It was in October 1933 that she first attempted choreography, producing, in association with its original choreographer, Susan Salaman, a second version of *Our Lady's Juggler*. Six months later, still in collaboration with Salaman, she made her first significant contribution to British ballet with the production of *Mermaid*, a ballet still in the Rambert repertory.

## Designer also

Right from the outset she had an unusual interest in designing, and after producing the decor for *Our Lady's Juggler* with Salaman, took sole responsibility for the designing of *Mermaid*. Since then she has designed, partially or wholly, the majority of her ballets.

*Mermaid* helped to establish her, along with Ashton, Tudor and de Valois, as one of the country's leading choreographers, a position that was consolidated by ballets like *Cinderella*, *The Rape of the Lock*, and *La Muse s'amuse*. In 1937, that vintage year for British ballet, she produced *Death and the Maiden* and in 1939 one of her most famous ballets, *Lady into Fox*, was given its first performance.

Up to this time she had been attached to the Rambert organisation, with the coming of war she started her career as a free-lance choreographer. In 1940 she was invited by Lucia Chase to form part of the British wing of Ballet Theatre. For this company she mounted, and danced in, *Death and the Maiden* and *Lady into Fox*. Returning to England, the same year she produced *La Fête Etrange* for Peggy Van Praagh's London Ballet.

## With many companies

From then on she went from company to company—*Twelfth Night* for International Ballet, *Carnival of Animals* for the C.E.M.A. sponsored Rambert, *The Spider's Banquet* for the Wells, back to the Rambert for *The Fugitive*. A short period as principal choreographer to the newly-formed Sadler's Wells Theatre Ballet, was followed by more free-lancing, first with the Rambert, then a film *The Steps of the Ballet*, *Selina* for the Theatre Ballet, *Ballamento* for the Metropolitan, and finally her production of *Orlando's Silver Wedding* at the Festival Gardens. She has worked at some time for every major ballet company in the country, with the sole exception of Festival Ballet.

## Varied range

The range of her work is considerable. It is difficult to think of any type of ballet she has not tried her hand at, usually with a very fair measure of success. She has no distinctive choreographic vocabulary and no marked mannerisms—nothing, in fact, that would stamp a ballet as unmistakably her work from its dancing alone. The reason for this may be that her interest in ballet appears to be more theatrical than choreographic. Her ballets are seen by the choreographer as a whole, as a dramatic entity.

This point is well-illustrated by the fact that she frequently prepares the designs for her own ballets; one feels that if she could she would like to compose the score. Consequently her ballets possess an unusual unity, and indicate that she makes an easy collaborator.

Dancing for the sake of dancing is rare in her work. An experiment in this field, *Ballamento*, was only a partial success because she seemed unable to sustain the dance invention or to maintain the interest between one beautifully contrived group and the next. The dances rather lacked the inevitable compulsion which pure-dance choreography must have.

Compare her ballet to Bizet's Symphony, *Assembly Ball*, with Balanchine's *Symphony in C* to the same music. Whereas Balanchine has conceived his ballet as a set of plastic images, Howard has made her ballet on a slender dramatic theme and given it a specific *locale* and atmosphere. It must not be thought that Howard ballets are wordless dramas—they are

*Howard as the comic frustrated witch, Agnes, in her and Peter Williams'* Selina *for the Sadler's Wells Theatre Ballet. She gave several delightfully comic performances in this role, originally created for Stanley Holden.*

(*Photo: Duncan Melvin*)

anything but that. But her choreography, although pictorial, needs to be illustrative.Her best work is dramatic; she is part of the Noverre-Fokine tradition rather than the Petipa-neoclassical school.

## Literary themes

She frequently works with very literary themes, complicated stories sometimes adapted from novels, as were *Lady into Fox*, *The Sailor's Return* and *Mirror for Witches*. To put a novel into a ballet is, like trying to pour a quart into a pint pot, asking for trouble; that Howard is normally successful is a measure of her ability as a dramatic choreographer. This success is achieved in a number of different ways.

Firstly she chooses either themes of a very atmospheric nature (*La Fête Etrange*, *Mardi Gras* or even the superficially melodramatic

# Howard

by

CLIVE BARNES

*Fugitive*), or themes frankly fantastical (*Mermaid* and *Lady into Fox*). Ballet is a fine medium for evoking *La Fête Etrange's* mood of uncertain resignation, the softly defined terror of *Mardi Gras*, or the love, envy and bitterness of the Elder Sister in *The Fugitive*. And, of course, the fantastic tragedies of the Mermaid and Mrs. Tebrick (*Lady into Fox*) are of the recognised stuff of ballet, from Gautier to Petit.

## Drama in dancing

Then there is the considerable skill she shows in dramatic compression and in arranging her stories for the stage. Her scenarios are occasionally discursive, but more often they conform to the Greek ideal of showing the "vital moment". In *La Fête Etrange*, for example, the ballet deals with three lives at a turning-point, all that has gone before is discarded, all that comes after is left to the imagination. Much the same method is evident in *Mardi Gras* and *The Fugitive*. In other ballets, like *Lady into Fox* and *The Sailor's Return*, the narrative is compressed, less ideally, into a few vital scenes; the vixen's return in the first, or Tulip throwing the beer-mug at the carter in the later ballet.

All this shows craftsmanship and commonsense, but would count for nothing if the choreographer had not the ability to put her stories down in terms of dancing. This she can do. *La Fête Etrange*, to return once more to her masterpiece, is told almost entirely by dance: the Country-Boy's frustration and sorrow represented by his wild leaps, the formal relationship finally between the Groom and the Chatelaine revealing itself in their frigid *pas de deux*, the whole strange mood given by the soft, tender, but mysterious dances of the Guests.

## Naturalistic gesture

Dance-characterisation also comes easily to Howard. She is adept at inventing stylised movements, like those for Mrs. Tebrick or the Mermaid, which are completely appropriate to their subject, or dances like William Targett's "variation" in *The Sailor's Return*, which perfectly sketches in, the frank, open character of its performer.

She never employs formal mime, but makes considerable and subtle use of naturalistic gesture: the Mermaid coming on land, fearful of the hot sun; the hands of the Chatelaine and Country Boy (in *La Fête Etrange*) sliding down the balustrade but never meeting; the Groom's abrupt exit in the same ballet.

Occasionally this mime weighs down the actual dancing, as it did most notably in *The Spider's Banquet*, and makes her ballets a little stodgy. Another fault, easily over-emphasised, is her indifferent handling of the *ensemble* dancing in a ballet. This fault is more common in her early ballets, *Mermaid* and *Lady into Fox*, than in her later work. Indeed the *corps* is used excellently in *The Fugitive*, and frequently she introduces a small *ensemble* dance (like the

(*continued on page twelve*

*A scene from one of her finest works*—La Fête Etrange. *Anthony Burke is seen left, Fifield and Britton at the back.* (*Photo: Mandinian*)

BALLETS BY ANDRÉE HOWARD—A CHECK LIST

| *Year* | *Title* | *Designer* | *Composer* | *Company* |
|---|---|---|---|---|
| 1933 | *Our Lady's Juggler** (second version) | Howard-Salaman | Respighi | Ballet Club |
| 1934 | *Mermaid** | Howard | Ravel | Ballet Club |
| | *Alcina Suite*** | Howard | Handel-Purcell | Ballet Club |
| 1935 | *Cinderella* | Howard | Weber | Ballet Club |
| | *The Rape of the Lock* | Howard | Haydn | Ballet Club |
| 1936 | *La Muse s'Amuse* | Howard | Severac | Ballet Club |
| 1937 | *Death and the Maiden* | Howard | Haydn | Ballet Club |
| 1938 | *Croquis de Mercure* | Howard | Satie | Ballet Club |
| 1939 | *Lady into Fox* | N. Benois | Honegger | Ballet Club |
| 1940 | *Death and the Maiden* (revival) | Howard | Haydn | Ballet Theatre |
| | *Lady into Fox* | N. Benois | Honegger | Ballet Theatre |
| | *La Fete Etrange* | Fedorovitch | Faure | London Ballet*** |
| 1942 | *Twelfth Night* | D. Zinkeisen | Grieg | International Ballet |
| 1943 | *Carnival of Animals* | Howard | Saint-Saens | Ballet Rambert |
| | *Suite of Dances* | Howard | Handel | R.A.D. Production Club |
| 1944 | *The Spider's Banquet* | Ayrton | Roussel | Sadler's Wells Ballet |
| | *The Fugitive* | Stevenson | Salzedo | Ballet Rambert |
| 1946 | *Assembly Ball* | Howard | Bizet | Sadler's Wells Theatre Ballet |
| | *Mardi Gras* | Stevenson | Salzedo | Sadler's Wells Theatre Ballet |
| 1947 | *The Sailor's Return* | Howard | Oldham | Ballet Rambert |
| 1948 | *The Steps of the Ballet* (film) | Stevenson | Benjamin | Crown Film Unit |
| | *Selina* | Howard-Williams | Rossini-Warrick | Sadler's Wells Theatre Ballet |
| 1949 | *Ballamento* | Howard | Vivaldi | Metropolitan Ballet |
| 1951 | *Orlando's Silver Wedding* | Hale | Benjamin | A special company |
| 1952 | *Mirror for Witches* | Adams | Apivor | Sadler's Wells Ballet |

* — *Choreographed in collaboration with Susan Salaman.*
** — *First produced (in "Vauxhall Gardens") as* La Belle Assemblée, 11 *October*, 1934, *at Mercury Theatre, and by Ballet Rambert*, 28 *October*, 1934, *at Mercury Theatre.*
***— *Later performed by the Ballet Rambert and the Sadler's Wells Theatre Ballet.*

*A scene from* Mardi Gras *with Nadia Nerina centre, and Donald Britton lying on the floor left centre.*

(*Photo: Mandinian*)

*Above. As Florestan's sister in the last act of* Sleeping Beauty. *Below right. In the character role of the Betrayed Girl from* Rake's Progress.

(*Both Photos: Gordon Anthony*)

# Ascent from the throne

by JOHN PERCIVAL

JULIA FARRON'S performance as the Queen in the Sadler's Wells production of *The Sleeping Beauty* could hardly be bettered. Her beauty, her natural dignity of bearing (especially the proud carriage of her head on its rather long neck), and her grace of manner, make her ideal for the part. But how vexing it must have been for her, during the past five or six years, to sit night after night with nothing to do but watch other dancers in all the more interesting roles.

This season, all that has been changed. Among the many alterations in the cast of *The Sleeping Beauty*, by no means the least interesting has been the fact that Farron has stepped down from the throne and now enjoys solo dancing roles.

And how she enjoys them! Her Enchanted Garden Fairy in the Prologue is good, but I am thinking in particular of her performance of the second girl's variation in the Florestan *pas de trois;* of the spirit and gaiety with which she attacks it, so that it sparkles with an entirely new brilliance.

The variation is composed, for the most part, of fairly simple steps, and the dance gains its attraction from the manner in which these are combined. Farron, by giving to every movement its fullest value, by phrasing the steps to perfection, and by infusing the whole with an exceptional buoyancy of manner, succeeds in dancing this solo better than it has ever been done before in this production.

This is the more remarkable because Julia Farron has, in the past, generally shone in character rather than classical roles. Outstanding was her Prostitute in *Miracle in the Gorbals*. Less exotic than Celia Franca, who created the role, and less flamboyant than Gerd Larsen, Farron gave a voluptuous performance and brought great tenderness to the scene of her conversion at the end.

This tenderness, which she is able to invoke so well (it is seen also in her Red Queen in *Checkmate*, or her Betrayed Girl in *The Rake's Progress*), is one of Farron's principal assets on the stage. All her work has a very warm, womanly quality, and always wears an air of sincerity.

Thus it is that, although her role of the King's Guest in *Donald of the Burthens* involves nothing more than watching the *divertissements*, and joining in the finale, her performance carries more conviction, and reveals greater understanding of the appropriate atmosphere, than do most of the principal roles in the ballet.

Farron's present mportance in the company is owed partly to chance. A year ago, in March 1951, it happened that there was no one to dance the lead in *Ballet Imperial*. Elvin and Shearer were both sick, and Fonteyn already overworked in consequence, so Farron was called upon to take over the role.

Perhaps this was in recognition of the crisp, clean quality of her dancing in the *corps de ballet*, in this work, where she had consistently set a good example to her colleagues. Her first performances in the lead were, inevitably, somewhat tentative: the authority and grandeur of a ballerina is something acquired through experience, and Farron, after showing early promise, had for some years been overlooked when classical parts were being cast.

The bite and vigour of her attack in the third movement of *Ballet Imperial* were, however, entirely appropriate. In the other movements, she was at first altogether too cautious in her approach, but since then she has developed her performance into a consistent whole. Farron gained the role by good fortune, but she retains it on merit.

For she is, essentially, an intelligent dancer with a knowledge of the need for varying her attack according to the part, and with a range which encompasses both the earthiness of the Tarantella in *La Boutique Fantasque* and the romantic classicism of a leading Swan or Wili.

Julia Farron is, now, probably at the height of her powers: a mature and able dancer, pleasant in appearance and charming in manner. If I could have just one wish for her future, it would be to see Antony Tudor create an important role for her in a new ballet. He, of all choreographers, should bring out both her individual gifts as a dancer and those personal qualities of character which make her dancing delightful to watch.

## THE UBIQUITOUS MISS HOWARD

(*continued from page eleven.*)

bouquet episode in *Assembly Ball*, or the dance for the Three Girls in Blue in *Mardi Gras*) which adds to the character of the ballet.

Earlier it was claimed that Howard's ballets lacked a very distinctive choreographic style. What does give her work a unity is their apparent concentration on atmosphere and mood.

Her style is often romantic and misty. The audience is left in doubt as to what actually happened; what is the end of *La Fête Etrange?* is *Mardi Gras* a nightmare? Sometimes the atmosphere is almost the entire ballet, so one gets the kind of abstracted atmosphere parted from narrative found in *Death and the Maiden.* In her joyously funny burlesque-pastiche *Selina*, which is an affectionate satire on the Romantic Ballet, she is also, in a way, making gentle fun of some of her own ballets.

If a strong similarity of style and approach runs through her work, it is perhaps worth noting the strong family likeness her characters bear to one another. They are nearly all young, simple (the very opposite to Tudor's complex creatures), naive and beautiful. These simple people are bruised by the world: that is Howard's central theme. There are rarely villians in her work, her characters are hurt by nothing but life itself, they are, like the people of Mr. Maugham, the creatures of circumstance.

The great gift, to my mind, that Howard has, is her ability to evoke simple emotions in her audience. We feel pity for the Mermaid, the Young Girl in *Mardi Gras*, Tulip, the Chatelaine and her strange lovers, pity for them and compassion for the entire world. This gift belongs perhaps as much to the producer as to the choreographer, but it secures a high position in our esteem for the woman who, in *La Fête Etrange*, has produced one of the finest ballets of our time.

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**Andrée Howard's *A Mirror for Witches* had its first performance on March 4 at Covent Garden. Too late for this issue, it will be dealt with in all its aspects next month.**

*New Ballets*

# SUNDOWN

**First given by Ballet Workshop at the Mercury Theatre on January 20, 1952. Choreography by Bert Stimmel. Music by Michael Hobson. Decor and Costumes by Bertram Tyrer.**

CAST

Eleanor Fazan, Elizabeth Shelley, Pat McLauchlan, Bert Stimmel.

*Singer* .. .. .. .. Gerald Wilde
*Guitar* .. .. .. .. John Smith
*Piano* .. .. .. Michael Hobson

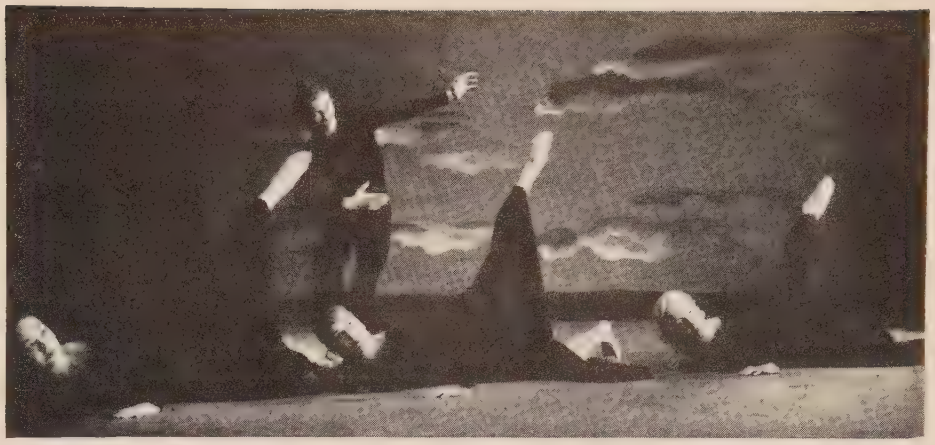
*. . . at Sundown the earth cools and the heart grows lonely.*

USING a modern technique which derives much from the school of Martha Graham and Agnes de Mille, Stimmel has based a work on America folk tunes. His movements have vigour and invention but the latter is apt to run-out after five minutes and the remainder of the work is repetitious padding.

It looks, at the moment, as though he is too anxious to display his style rather than put that style to any particular use. It all needs more digesting and turning into terms of the theatre.

The ballet is sandwiched between a charming sung ballad—*I want to die easy when I die*. And the black figures moving against a lurid red sunset certainly give the feeling of melancholy which is apt to accompany the departing day.

It was particularly well danced though such energy, if used with more economy, would have been infinitely more telling. **P. W.**



*The four dancers in Bert Stimmel's Sundown.* (*Photo: Paul Wilson*)

# THE BALLAD OF CLERK SAUNDERS

**First given by Ballet Workshop on February 17, 1952. Choreography by Cecil Bates. Music by Iain Hamilton. Costumes by Helen Biggar. Decor by Eli Montlake.**

CAST

*May Margaret* .. .. Rachel Cameron
*Her Father* .. .. .. Keith Parker
*Her Younger Brother* .. .. Norman Dixon
*The Elder Brothers* .. Ronald Yerrell, Norman Morrice
*Clerk Saunders* .. Michel de Lutry

*A bed, a bed, Clerk Saunders said,*
*A bed for you and me.*
*Fye na, fye na, said May Margaret*
*Till anes we married be.*

*For in may come my seven bauld brothers*
*With torches burning bright . . .*
*They'll say we hae but ae sister*
*And behold she is wi a knight.*

*Then take the sword frar my scabbard*
*And gently lift the pin,*
*And ye may swear and save your aith*
*Ye ne'er let Clerk Saunders in.*

*And take a napkin in your hand*
*And tie up both your bonny e'en*
*And you may swear and save your aith*
*You've not seen Clerk Saunders since last yestreen.*

USING this ancient border ballad for his ballet, Cecil Bates has achieved many interesting moments. This tale, of a girl whose lover was killed before their marriage, has great dramatic possibility which has not been entirely realised. Nevertheless, Bates has not attempted to do too much and overcrowd the work with choreography—the usual mistake of a beginner. When his obvious talent has been given more chance to develop he should produce something of importance.

The settings and costumes were not really suitable for the small stage. The superabundance of fussiness caused the dancers to vanish into the background. It is so essential, on stages of this size, to give some feeling of perspective otherwise the setting appears to crowd-in on the audience. The score of Iain Hamilton sounded very capable. **P. W.**

*Michel de Lutry, as Clerk Saunders, and Rachel Cameron, as May Margaret, in the love* pas de deux *from Cecil Bates'* The Ballad of Clerk Saunders.

(*Photo: Paul Wilson*)

## FUTURE BALLET WORKSHOP PLANS

ON March 16, there will be two new works, one by Jack Carter and another by Michael Holmes.

For *Por tres personas* (for three people), Carter uses the music of Roland Manuel. This score is for harpsichord, trumpet, bassoon, and oboe. The decor and costumes are by Anthony Mendleson. For Michael Holmes' *Palisades*, the composer Michael Hobson uses the same combination of instruments as above only with a piano added. Tom Lingwood has designed this latter work which is for an all-male cast of seven. Michael Charnley's *No Lips for Comfort* will be revived in the same programme.

In the near future we can expect new creations from Bert Stimmel ; Peter Darrel to the music of the Jean Francaix *trio* ; and Michael Charnley to a new score by Michael Hobson.

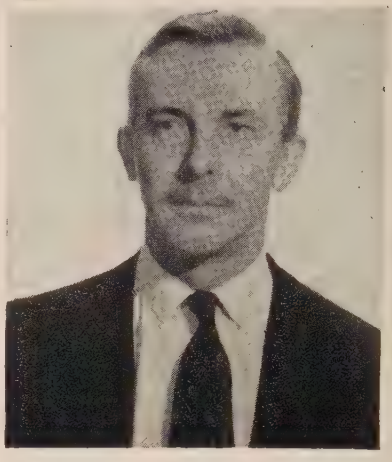
# A Designer fo

## Design for ballet. 2

*A drawing by John Pratt for Miss Dunham's costume in the third scene of* L'Ag'ya.

*At this particular moment in the ballet she is removing her clothes in an erotic dance being under the spell of a love charm,* Le Cambois. *The man she does not love waves the charm so that the villagers are powerless and she is unwillingly forced to dance the* Majumba (*a love dance of ancient Africa*).

*This drawing from the original design shows the effect of the dress in movement as well as being clear to the dressmaker what is required.*



*John Pratt*

**John Pratt is more than just Miss Dunham's designer. He is her husband, adviser and prop. He is one of the principal factors which contribute to the success of the company. We have chosen him as this month's designer because he is proof of the importance of the designer *of* the theatre rather than the painter *in* the theatre.**

THIS distinguished looking, prematurely grey-haired, Canadian started his career with the intention of becoming a landscape architect with little thought of the theatre. His first connection with the stage was as a performer, an experience which still causes him to wince when he talks about it. While at the University of Chicago (where he took a degree in botany) he appeared in *Hamlet* (as Rosencrantz or Guildenstern, he cannot remember which) and as leading tenor in an operette. He considers that his performance in the latter almost finished his theatrical career for ever. It is doubtful whether this performance was quite as bad as he made out, but anyway he soon made up for it as during his last year at the university he started designing.

It was as a primitive painter that he first made a success. His paintings were small and they sold well. A New York exhibition followed the first Chicago one. In addition to this he took up religious metal work and got many good commissions.

Overnight he became a well-known commercial artist which caused him a certain amount of embarrassment as he did not feel that he had the necessary background. However, he was launched by his designs for a product called Nembutol and around the mid-'thirties found himself knee-deep in commercialism. He was responsible for the first advertising campaign using synthetic surrealism. This movement which has since been used almost to a point of absurdity as an advertising medium, in those days was something quite new.

By 1938 he was designing costumes for his friends and also the settings for operas given by the Chicago University—*Dido and Aeneas, Xerxes, Iphigenia in Tauris.*

One thing leading to another, he became involved in the Federal Theatre, an advanced theatre movement with state support. Here, he got the sort of theatrical grounding which every designer dreams of—or if they do not they should.

He supervised the wardrobe and productions As well as designing, he had to cut costumes, sew them, dye them, alter them. In fact all those things which just have to be done in an organisation mounting a lot of productions on a shoe-string.

The Federal Theatre, at that time, was sending out shows to fourteen states and it meant that two or three productions per week had to be made or mended, with the result that a great deal of ingenuity was used. The theme had to be—the greatest amount of stuff for the least amount of money. For instance, John Pratt mounted a Christmas pageant by Sierra, involving a cast of a hundred, for only 60 dollars.

It will be found on going through the history of stage design that most of the best designs have been achieved on a very limited budget. Unlimited money frequently means limited invention on the part of the designer.

*The headresses for the villagers of Vauclin in the third scene of* L'Ag'ya. *They are based on* 18*th century French wigs.*

## *Dunham and L'Ag'ya*

About this time, Pratt met Katherine Dunham and he designed the ballet *L'Ag'ya* which she first mounted for the Federal Theatre. Even now, the ballet is one of the most popular works in the repertoire, mainly because Miss Dunham has woven folk dances, legend, and Dunham technique into a three-act work which is at the same time, theatrically exciting and effective. The choreography is excellent but it is in no way belittling her work to say that the designer plays a very big part in its success.

In the first scene, for instance, how striking are the girls, who merely cross the stage, in long black dresses with gold chain-designs running vertically, at intervals, down the full length. The huge flat baskets on their heads give them spectacular dignity.

In the next scene, where the Zombies celebrate their rites in a jungle hide-out, the costumes have great simplicity. Their colours of mud and slime sometimes make them almost indistinguishable from the stagnant swamp—the figures become an undulating mass so that it is hard to tell where they finish and the scenery starts. The use of dancers on stilts adds to the terrifying grotesqueness of the scene.

Some of the costumes in the final scene have towering striped headresses, imitated from the court of Louis XVI. It will be remembered that French culture permeated the island of Martinique in the eighteenth century, the period in which the ballet is set.

For the Federal Theatre, Pratt also designed the famous *Swing Mikado* (not to be confused with the *Hot Mikado* which followed later). The present advanced state of the American theatre owes a lot to this theatre movement which produced some of the most interesting works and personalities of today. Probably the most famous was Orson Welles. Ballet also

# exotic movement

by

PETER WILLIAMS

played a vital part, for in addition to Dunham, works were also produced by Ruth Page and Agnes de Mille amongst others.

In 1939, Dunham accepted an offer to dance direct New York's Labor Stage. Pratt went with her and designed a pageant by John Latouche called *I hear America singing*. He also designed Dunham's clothes when she created the role of Georgia Brown in *Cabin in the Sky*. Pratt could now justly consider himself to be a theatrical designer, he had come into it gradually, gained experience, and worked his way up; all rather different to the way he broke into commercial art.

The scene now shifts to Hollywood, California, where Dunham trekked with a collection of dancers. There were various films—*Carnival of Rhythm*, *Stormy Weather*, and *Pardon my Sarong*. The company made several tours up the Pacific coast and then came Pearl Harbour. It came at an inconvenient moment; 60,000 dollars had been spent on the company giving a large-scale night club presentation at the Trocedero on Sunset Strip. A panic set in because it was thought that the Japanese would launch an attack on the main land of America, so the show never opened.

Dunham continued to tour and Pratt was in the army for three years. On week-end leaves he would rush to wherever she happened to be and make new designs. Since the war, although he has designed several shows on the side, he has mainly confined himself to working with his wife and her company on their triumphant progress across the world.

## *The art of improvisation*

Pratt is first and foremost a painter, but it is not easy to see a vast collection of pretty pictures as he confesses that there seldom is enough time to do them. This may surprise those who believe that the first essential of costume design is to produce finished and elaborate plates. In actual fact such plates are only useful for record purposes, providing the designer has a complete knowledge of the practical side of designing. The person who makes a plate and then hands it over to the wardrobe probably knows nothing of the true art of dress designing which lies in the cutting. Pratt usually designs from the material.

He believes in doing the best possible thing with what happens to be at hand. Take, for instance, the costumes for the *Choros* (nineteenth century Brazilian quadrilles and one of the most popular items in the programme) These were made from swatches of Japanese material—the pieces were joined together to form a striking patchwork effect. Their low tones being particularly effective against the white of the underskirts and fichus.

Again in the Square dances which open the third part of the programme, the simple costumes for the girls are of a very subtle shade of grey-blue. Pratt bought some blue and white patterned material in Santiago and by overdying several times got the effect he wanted.

Although he frequently uses inexpensive materials he never skimps. Many yards go into each costume and that is what gives the impression of richness. This lavishness with material is apt to make the costumes rather heavy but it gives a much better movement when the dancer is in action, and falls better when the dancer is stationary.

Such elaborate costumes need simple settings and as the company is continually touring it would be a hindrance to have to carry mountains of scenery. He, therefore, rings the changes on a cyclorama, several back cloths and borders, a few rostrums (that can be turned into rocks or steps at will), and some neutral wings and curtains. The atmosphere is achieved by intelligent lighting.

Certain very simple objects immediately "place" a scene. The opening curtain made of strips of bamboo gives a feeling of the tropics.

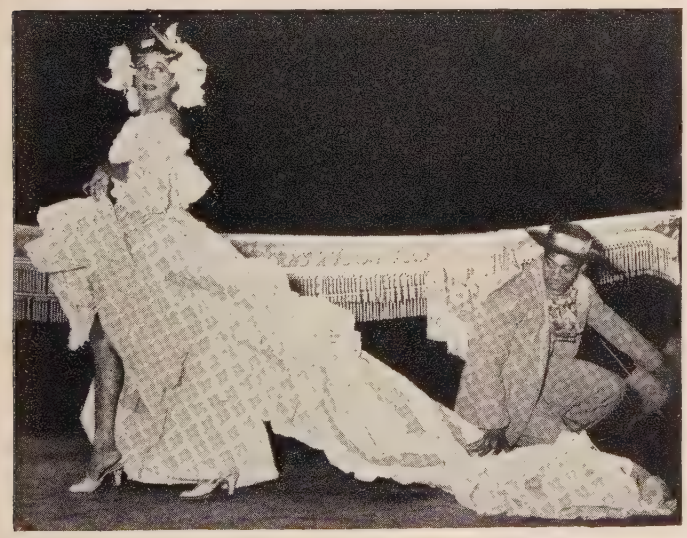
*Drawing by John Pratt of the costumes for* Rites de Passage.

The use of fishing nets in various scenes give a feeling of the sea without having to resort a to painted sea. The large bead curtain (discovered by Pratt in a cellar under the Casino de Paris) in *Barrelhouse* instantly gives the sleazy air of a 'twenties dive.

These simple effects in the theatre are not a matter of laziness on the part of the designer or lack of money on the part of the company. They are only successful, as in this case, when a designer has such a knowledge of the theatre that he knows when to eliminate all non-essentials so that the environment is right and the dancers have room to move.

It is unlikely that Pratt will go down to history as one of the greatest designers of the century. But if history cares to bestow more than a cursory glance it will find that Miss Dunham's designer enhanced her particular art by his complete understanding of the place of the designer in the theatre.

*Below. Dunham in the costume for* Veracruzana *which gives an idea of the enormous amount of material that goes into the costumes. (Photo: Lipnitzki). Right. Dunham in her costume for* Batacuda, *showing how the use of material can give interesting movement. Vanoye Aikens is seen on the right. (Photo: Particam).*



*Personality of the month*

## MARGOT FONTEYN

THE return of Margot Fonteyn to her home company, after a six month's absence, would be the principal event in any English ballet month. Her performance in *Daphnis and Chloe* on the night of February 9, brought home many aspects of her work which we might have forgotten in the excitement of watching other ballerinas achieve eminence.

Although *Daphnis and Chloe* is a very good ballet, nobody could say that Chloe gives the ballerina a chance to show the full meridian of her capabilities. The Princess Aurora in *Sleeping Beauty* is the obvious choice and it is in this role that Fonteyn has received the acclaim of the entire free world.

How typical of her to eschew the obvious! How typical to avoid the fanfare and the dramatic entrance which would have held-up the performance for at least five minutes. She dashes on for a few seconds up-stage, almost unnoticed, and is gone. The welcoming applause is instantly hushed. It must wait until the end. Ravel's score has no place for such moments.

For the remainder of the ballet we are made increasingly conscious of her greatness. The word "great" is a desperately overworked word but with regard to her it can be used with safety and conviction. What is it then which raises her above all other artists?

Apart from being a magnificent technician she has the genius of being able to "live" any role, however great or small.

Never for one second is she outside her part. The changes of emotion, which play across this work like clouds on a bright spring morning, are, through her, felt even to the farthest reaches of the Opera House.

Her devotion for the shepherd, Daphnis, is infinitely touching in the first scene. Her anguish in piratic captivety is so real as to be almost unbearable. This feeling of helplessness, in the face of a strong enemy, is accentuated by her sad smile of nostalgia when the Daphnis theme occurs in the score.

On returning to her beloved, her dance is a deeply dedicated ritual of thanks to the god Pan who has saved her. The solo which she dances to the shepherd's pipe, in the third scene, is the peak moment of the ballet and must surely confound all those who would dismiss the work as nothing.

This understanding of the inner-meaning of a role is something which has come to her of late. It started when she danced Agathe in Roland Petit's *Demoiselles de la Nuit* in Paris, and has become more noticeable through the years.

She can project a role through both bodily and facial expression. No need for her to resort to character make-up or grotesque costumes, her artistry is now such that she can go on the stage with the conviction that she is this or that person—and she is.

It is these things which entitle an artist to be on the small honorable roll of the great. The audience sensing it gave her a royal welcome at the final curtain.

**HILARION**

*In the solo from the last scene of* Daphnis and Chloe. (*Photo: Baron*)

# Composer for witches

**This month's ballet, Andrée Howard's *A Mirror for Witches*, introduces to ballet audiences a new British composer—new to ballet audiences, that is; for he is already known favourably to music enthusiasts.**

DENIS APIVOR is a 35-years-old composer who has wanted to make music his career since his earliest days, but who turned instead to medicine as a profession, and remained faithful to music in the meantime.

The credit for his introduction to ballet must go to one to whom ballet owes much already—Constant Lambert, who in the first place approved of Andrée Howard's idea for the ballet, and who introduced choreographer and composer. Lambert, indeed, had taken a great interest in Apivor's music for some time, and had himself conducted in 1950 a broadcast performance of the young doctor's setting of the T. S. Eliot poem, *The Hollow Men*.

Lambert then introduced him to Andrée Howard, a few days before Lambert's own death, as a suitable composer for the new ballet.

Denis Apivor began his musical studies when he was only eight years old, becoming a chorister of Christ Church, Oxford. Later he sang in the Hereford Cathedral choir, and most of his time until he was 14 was spent in choral music. Then came his work in medicine, while at the same time he studied with Alan Rawsthorne, the composer, and other teachers. The war interrupted both his careers, and immediately afterwards he returned with full enthusiasm to music, and began to have performances of his work, mainly at the London Contemporary Music Centre.

This will be his first ballet score to be produced, although he had already written one, *The Good Man of Paris*, which has not yet been performed. He has also written an opera based on the story of the Goldsmith play, *She Stoops to Conquer*.

The score for *A Mirror for Witches* will bring to ballet yet more music written in what is known as the "tone-row", or more properly "note-row", system. This is a modern method of musical construction first introduced by Schönberg, and which is extremely difficult to explain to the non-musician—indeed, it is hardly necessary, for to the ordinary ear its differences cannot be distinguished.

*Music*
*by* EVAN SENIOR

Put simply, it means that in the building of the music no particular key-signature is used at any particular time. All twelve notes of the chromatic scale are employed on an equal basis. A pattern of melody is thought out, consisting of all the twelve notes, providing a background or skeleton for the whole harmonic structure; and because of the pattern, what we might call "discords" seem to predominate. Although the mind takes in this music through the ear, the ear is not the end, as it is in purely melodic music—it is the means towards mental appreciation. That is all far too simple to be quite correct, but it may help you to understand this system a little better.

Denis Apivor's score is based on a strong organic connection, as throughout he has worked to a thematic guide, although there are some thematic sections which will give the untrained ear something to hang on to—such as the "voices" theme in the prologue, consisting of two short notes and a long one; and also the major seconds (two notes next to each other on the piano keyboard) which are tied to the subject of a pair of twins in the story. The unfortunate girl in the tragic story, Doll, is known to the superstitious villagers as "Bibby's Doll", and when she hears the voices calling her in the forest, you will hear this name—the two short notes followed by the long one—in the score.

The score took a month to write after the commission, and another month to orchestrate. For rehearsals, the composer and Covent Garden pianist Jean Gilbert recorded it, played on two pianos, with Robert Irving conducting, so that an authoritative performance has been available for choreographer and dancers throughout the period of preparation.

# Musical knowledge in a nutshell

*The Concise Oxford Dictionary of Music*, by Dr. Percy A. Scholes (Oxford, 18*s*.).

ALTHOUGH the new small Oxford music dictionary is primarily devoted to music alone, ballet goers will find much useful reference material in it. Much smaller than and built on different lines from Scholes' monumental *Oxford Companion to Music*, the new little book contains a good condensed article on ballet in general, detailed references to individual ballets of the classical repertoire, with dates and musical associations, and many entries about composers of interest to ballet enthusiasts. This is probably the best-produced and most useful book of its type ever published.

# curtain up!

IT has never been right for politics to get mixed up with art. Therefore the political incident which heralded the opening of the *Songs and Dances of Spain* at the Stoll Theatre on February 19 was all the more regrettable in that it did nobody any good.

After the National Anthem the house lights were lowered and then pandemonium broke out. Leaflets were showered on the audience and violent shouting occurred in all parts of the house. After about ten minutes, during which time it was impossible to hear the introductory speech, it all subsided and the dancers carried on as if nothing had happened. Perhaps they are used to this sort of thing; we, unfortunately, are not.

The mass ejection of the demonstrators led to some amusing incidents. One lady, arriving late after the noise was over, found herself being whisked towards a Black Maria. Eventually she managed to convince everyone of her innocence and was allowed to proceed into the theatre.

During the second half of the show, a Spanish member of the audience got so carried away by the spectacle that he shouted "Olé" several times. The theatre attendants thinking that the trouble was starting again did their best to eject him also.

AT an interview on her arrival in New York recently, Alicia Markova surprised everyone by announcing that she had come in search of romance and red meat. "I am going to do all the things I cannot do while dancing," she said. "That includes romance and red meat."

## odd jobs...

*Therese (Terry) Mahon can well say that she has "eaten, drunk, and slept" ballet. As well as watching it most evenings of the week she, at one time, kept house for three well-known dancers. None of this has interfered with her work for she is a model for a fur dealer. She particularly likes the more light-hearted ballets, her especial favourites being* Sleeping Beauty *and* Beau Danube.

*A "Backward Glances" photograph of some famous figures in British ballet, taken at Gordon Anthony's first exhibition in* 1936. *Left to right: Dame Ninette de Valois, Arnold Haskell, Margot Fonteyn, Gordon Anthony, and Constant Lambert.*

*(Photo: E. Lucas)*

The great ballerina is in America resting for several months on her doctor's orders. We hope that she will find what she wants but we still feel these commodities are available in England. So do not stay too long away in your search, Madame Markova, there are plenty of English cows just waiting to be eaten. And as for romance—well, we shall always be glad to fix anything, we have fixed a good deal already.

WHAT interesting information can be gleaned by reading the newspapers carefully.

Recently one of our favourite columnists, John Carpenter of the *Evening News*, published a genuine scoop. In referring to a list of famous Spanish dancers he mentioned "Rosario and Antonio, *El Greco* and Pilar Lopez" (the italics are unfortunately ours).

For years we have been wondering what had happened to this painter, now we know. Incidently this rather confirms our suspicions that Goya had set up as a choreographer. We can hardly wait for the London debut of that dance team—Picasso and Valasques.

WE always salute bravery. In the excellent new number of *Foyer* we found one of the most interesting features to be an advertisement for the first issue, which quotes many of its press notices. We particularly like the one quoted from the Oxford undergraduate magazine *The Isis*, ". . . I give this new periodical a life-time of about three issues . . . distressing publication . . . dull but informative articles . . . depressing ordinariness. . . ."

WHAT a surprise for the audience on the last night of Festival Ballet's season in Monte Carlo! Probably for the first time in ballet history, a Swan Queen appeared in the *Schéhérazade* harem. At the end she walked down the steps in true Folies-Bergere style.

It was Colette Marchand, who had danced in *Swan Lake* earlier in the evening, coming to take a call with the company at the final curtain.

WHAT a shock for members of Festival Ballet one night in Belfast! They were taking their calls after *Prince Igor* and had just moved up-stage preparatory to running down again, when the iron safety-curtain crashed to the stage just missing about ten dancers. It was only by a miracle that a very unpleasant accident was avoided.

CONGRATULATIONS to George Skibine and Marjorie Tallchief who will become parents in the not too distant future.

## happy birthday to...

| | | |
|---|---|---|
| Ursula Moreton | Assistant Director, Sadler's Wells Theatre Ballet | March 13 |
| Wendy Hyde | Formerly Empire Ballet | March 16 |
| Josephine Gordon | Sadler's Wells Theatre Ballet | March 23 |
| Rowena Jackson | Sadler's Wells Ballet | March 24 |
| Joan Harris | Formerly Empire Ballet | March 26 |
| Leonide Massine | | March 26 |
| Rachel Cameron | Continental Ballet | March 27 |
| Henry Danton | Australian Ballet | March 30 |
| Shirley Bishop | Sadler's Wells Theatre Ballet | April 1 |
| Pamela Jessey | Continental Ballet | April 1 |
| Sheilah O'Reilly | Sadler's Wells Theatre Ballet | April 2 |
| Helene Sadovska | De Cuevas Grand Ballet | April 4 |
| Lydia Sokolova | Formerly Diaghilev Ballet | April 4 |
| Antony Tudor | New York City Ballet | April 4 |
| Maureen Andrews | De Cuevas Grand Ballet | April 5 |
| Patricia Garnett | Formerly Empire Ballet | April 7 |
| Robert Helpmann | | April 9 |
| Keith Lester | Windmill Theatre | April 9 |
| Avril Navarre | Sadler's Wells Ballet | April 9 |

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*Elsa Brunelleschi (seated, in black with a handkerchief round her head) surrounded by her pupils. Sara Luzita is seen sitting on the floor, centre, in a spotted dress. (Photo: M. Pictures)*

*Brunelleschi watching Teresa and Luisillo rehearse in her studio. (Photo: Roger Wood)*

So you want to dance. 7

# Spain in Bayswater

*by ANTHONY COWPER*

THIS is Elsa Brunelleschi's studio—bare floor, mirror, piano, chairs, changing rooms, but no *barre*. Much like any other dance studio, except perhaps its painted red and cream woodwork is rather more cheerful than most. Ballet, ballroom and the rest are taught here, but we have come, like so many of the students, to sample the *specialité de la maison*, Spanish dancing. We immediately notice that the wall is wearing a Carmen Amaya poster as a pass-port.

A class is starting. The girls are dressed in red-heeled shoes and gay flounced skirts, topped by very Anglo-Saxon sweaters.

They are loosening up before the class, dancing round in that curious running walk of Spanish dancers. Soon they are all sitting in a semi-circle around Brunelleschi and start by practising castanets. The concerted click of castanets beats against your ear-drums. It sounds as though twenty million morse-tappers tiring of messages had resolved to sing out love-lyrics. The noise is painful in its intensity.

Now the class proper begins. Brunelleschi shows no violent temperament or tantrums in her teaching. She occasionally scolds softly, often she goes up and speaks to a dancer individually. The class goes on smoothly. At the end some of the dancers perform solo numbers; Brunelleschi watching, correcting, advising.

Brunelleschi herself is a small Argentinian woman with bright eyes. She is intensely nationalistic (the result, as she says, of being an ex-patriate) and extremely intelligent. She has a wide knowledge of her own country, its arts and its customs. I remember the first time we met, when she was lecturing the University Ballet Club at Oxford on Spanish dancing. She had a large map of Spain with her and pointing first to that region then to that, she described their various dances with a graphic precision.

She will talk about everything to do with ballet, about Balanchine, about critics (she is a distinguished critic in her own right), about her choreography, about the dances in Bizet's *Carmen*, but somehow one always finds the conversation swinging back to Spain. This is her underlying theme, the rest are digressions.

All Spanish dancing, she will tell you, must have a Spanish accent, if the accent is right everything will be right. "In England", her voice grows a little more excited, "so much stress is put upon the so-called 'authentic', but who says it is authentic? and what does the alleged 'grammar' matter if the accent is wrong. But who are these people put so much stress on authenticity and what are their standards? Where have they acquired the knowledge to say what is right and wrong? We think these connoisseurs are self-made."

A covey of little girls, whose classical ballet class succeeded the Spanish class we saw, catches her attention and she proceeds to explode another fallacy, about the teaching of children. "Children can be taught Spanish dancing from the age of twelve. Antonio and Rosario started as children, it is the right age."

She is modest about her career (she has been in England "more years than she cares to remember", when she arrived she danced in *Carmen* at Covent Garden, and she once studied ballet under Cecchetti) but voluble about her pupils.

She will talk about Anita Landa, now soloist with Festival Ballet, who made her stage debut in Ana Esmeralda's company, with three other girls from the school. She will tell of the girl doing a solo Spanish act at Ciro's, and the boy who last year joined José Greco's troupe. Other dancers take Spanish classes to prepare for a certain role, or to increase their range.

Ask her if a non-Spaniard could become a great Spanish dancer and she will reply, "Certainly they could obtain a fine technique, but without some Spanish blood in their veins. . . ." A vague gesture completes the unfinished sentence.

One leaves the second-floor studio and goes out into the darkned street. The pervasive sound of castanets comes down from above. Spain, bull-fights, mantillas, sherry, *zapateado;* an inner voice provides a commentary like the end of an American travelogue, which grows ever fainter as one approaches the tube-station.

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**Address of Brunelleschi Dancing Academy is—26 Westbourne Hall, Westbourne Grove, London, W.2.**

## New Records

*Gaîeté Parisienne* (Offenbach, orch. Rosenthal). Boston Promenade Orchestra, cond. Arthur Fiedler. H.M.V. C.4147-50 (4 12-in., 6*s.* 10*d.* each).

A RECORDING of the glittering tunes used in *Gaîeté Parisienne* is nothing new—but the important fact about this new issue is that it is complete. The label says that it is the "complete score as performed by the Ballet Russe de Monte Carlo", which takes us back to the company, that had Danilova as its bright star, for which Massine created this scintillating entertainment. In actual fact, this performance brings us a trifle more than is actually performed in the International Ballet's production in Britain.

Complete the score certainly is, with the unfortunately necessary addition that it is a typical example of the modern American aim of quantity before quality. There is much to admire in this performance, for there is nothing like a tune for recalling the delights of a situation—and surely *Gaîeté Parisienne* on the stage has more than its quota of delight.

But Mr. Fiedler and his orchestra have seen their Offenbach score through a glass darkly, the result being nearer to what one might call "an American in Paris" than to the spontaneous effervescence that we have come to regard as typical of Offenbach's Second-Empire Paris. *Gaîeté Americaine* comes off as very much second-best.

Oh yes—all the tunes are there, and all the score is there as well. The beautifully drilled Boston Promenade Orchestra plays every note that is written, and gives a great deal of serious and rather consciously "cultural" attention to it all. But it has completely missed the spirit of it—and the result is rather like champagne with plenty of alcohol in it but no froth, no sparkle, none of the filmy, inconsequential, delicious nonsense of Paris which Offenbach captured and which Massine sensed.

It is impossible to go into the detail of this score, to apportion every section to its right place among Offenbach's music, for dozens of works are involved. Nor do the records "place" the sections in relation to the ballet. It is not necessary, really. The music, as far as recording goes, comes out extraordinarily well, and the big orchestra is well balanced.

**E.S.**

# Dancers you will know

*Above. Peter Clegg as one of the Fairy's cavaliers in* The Sleeping Beauty. (*Photo: Roy Round*)

*Right. April Olrich as one of the blue skating girls in* Les Patineurs. (*Photo: Maurice Seymour*)

## PETER CLEGG

*Born in Lancashire in* 1930; *obtained scholarship to Sadler's Wells School in* 1945 *and joined the company two years later; served in the Royal Air Force from the beginning of* 1948, *rejoining the company rather more than a year ago; became a listed soloist at the end of* 1951. *Principal roles—Jockey in* Rake's Progress, *Cavalier in* Scénes de Ballet, *Dog in* Adam Zero, *Poodle in* Boutique Fantasque, *Incroyable in* Mam'zelle Angot, *Cavalier, Puss in Boots and Ivan in* The Sleeping Beauty, *Betrothal Dance in* Coppelia.

TO go, as Clegg did, straight from the school to Covent Garden, was a rather unusual procedure for boys of his age-group in the Wells organisation, most of whom went into the Theatre Ballet. Consequently while his contemporaries were dancing small solos at Sadler's Wells, he was a stationary witness of Petipa's court ceremonials at the Garden. However, even before he was called-up he was given a few solo roles, notably the ill-behaved, but athletic, Poodle in *Boutique*, but he still lacks experience as a soloist.

He has fine elevation and a sound, if not brilliant, classical technique. He is not well built for classical work, but has a distinct flair for *demi-caractére* roles. In these he may even have some of Grant's punch and bounce. He has not yet shown much subtlety in the way of characterisation presumably as the result of inexperience and lack of opportunity.

He soon got into his stride again after his release from the Forces, but still needs to lose a little of the weight the Air Force gave him. He is about to dance the title-part in *Donald of the Burthens*, a role which should show his full potentialities more clearly than anything he has hitherto attempted.

## APRIL OLRICH

*Born in Zanzibar in* 1931; *began dancing in Buenos Aires at the age of nine; four years later she joined de Basil's company and stayed until* 1947; *left after de Basil's Paris season to study for a year under Preobrajenska; joined Sadler's Wells Ballet in* 1948; *became listed soloist at the end of* 1951. *Principal roles — (with de Basil) Felicita in* Good Humoured Ladies, *Maiden in* Protée, *Estrella in* Carnaval, *Reverie in* Symphonie Fantastique, *Golden Vine and Florestan* pas de trois *in* Aurora's Wedding; (*with Wells*) *Blue Girl in* Patineurs, *Equestrienne, etc., in* Ballabile, *Red Riding Hood in* Sleeping Beauty, *Polka in* Facade.

OLRICH started back to front and proceeded to progress, like Hamlet's crab, backwards. London saw her first in solo roles with de Basil, when she was more baby than ballerina, and when her dancing, although talented, was untidy and lacking in discipline. Very sensibly she took a year off for study and then joined the Sadler's Wells *corps de ballet*. After three years she is now emerging, for the second time, as a soloist.

Her work in the *corps* and as a *coryphée* has been unusually stylish and fluent. An easy technique and complete self-assurance make her stand out from her fellows. Her earlier untidiness has been replaced by a smooth neatness of execution.

As a soloist, as yet these appearances have been infrequent, she could use more attack, but the wide-eyed charm she displays as Red Riding Hood or in *Ballabile* is appealing. She has probably revealed her greatest promise in *Patineurs*. As one of the Blue Girls (the travelling spins) she was at first inadequate, nevertheless by perseverence she mastered the part, and finally gave it some amusingly pert performances. Although her range is still an unknown quantity, this kind of persevering courage, allied to her unmistakable ability, should one day make a leading soloist out of her.

**C.B.**

## *Where are they now?*

| *NAME* | *PREVIOUSLY WITH* | *HAS JOINED* |
|---|---|---|
| VLADIMIR SKOURATOFF | Champs-Elysées Ballet | De Cuevas Company |
| SONIA AROVA | Original Ballet Russe | Festival Ballet |
| JACQUELINE MOREAU | Champs-Elysées Ballet | De Cuevas Ballet |
| HERIDA MAY | Original Ballet Russe | International Ballet |
| HARALD LANDER | Ballet Master, Copenhagen | Choreographer, Paris Opera |
| POUL GNATT | Original Ballet Russe | Borovansky Ballet, Australia |
| CHRISTINE du BOULAY | Sadler's Wells Ballet | Teaching in Chicago |
| BERYL KAYE | English musicals | On tour in cabaret |
| PADDY STONE | " " | " " " " |
| IRVING DAVIS | " " | " " " " |
| PHILIPPE PERROTTET | Ny Norsk Ballet | Festival Ballet |
| DAVID PALTENGHI | Rambert Ballet | Television |
| JOANNA BOWERS | Pavinoff Ballet | Rambert Ballet |
| PETER WHITE | Empire Ballet | Festival Ballet |
| ANGELA BAYLEY | Continental Ballet | Television |
| MARGARET KOVAK | Continental Ballet | Television |
| LEO KERSLEY | Empire Ballet | Teaching, Denver U.S.A. |
| ALEXANDRA DANILOVA | Ballet Russe de Monte Carlo | Teaching, Houston, U.S.A. |

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# Master and pupil



by

JOHN GREGORY

TO what extent should the teacher change or vary his method to meet the requirements of individuality?

In a class of twenty pupils there will be scarcely one alike or even similar either in personality, character, talent or anatomy. Each pupil will have his own problems and blessings. In acquiring technique each will have his peculiar and personal advantages and disadvantages in his mental and physical approach to the dance.

Can therefore the same rules apply? Can the teacher run the same yard-stick over all shapes shapes and sizes Can he give the same mental approach to every type of brain, the same development to every type of figure, the same realisation of artistry to every type of talent, the same breadth of emotional expression to every type of character? Fortunately not.

What then do we mean by rules? There are grammatical rules in dancing; scientific rules which may be called rules of technique and there are rules of style which may be called aesthetic rules.

In the teaching of a classical art it is important that fundamental principles be thoroughly absorbed, before adventuring into the realms of fantasy, otherwise the art will almost certainly degenerate, and meander into inconsequential side-tracks without the continuity of tradition to sustain it.

Each school or branch of a particular art will of course elaborate its own set of rules. It is for the seeker to find the school that will foster to the full his particular vision and potential.

Every individual must find his own true way, seeking his own salvation, and achieving his own particular freedom.

So then the rules of the art remain trenchant for all alike; but not inviolable. And the teacher who is the translator, the interpreter, the transmitter of knowledge accepts his pupils both as one and as many. He is sympathetic to their differences and seeks conformity only in so far as the principles governing the art are concerned. These he observes with the utmost integrity if he is faithful to his vocation, and he makes it his duty to see that they are known and observed by his pupils.

For the rest the expression or interpretation by the individual remains personal; he may be encouraged in or dissuaded from extravagant indulgences and idiosyncrasies, according to the teachers' artistic perceptions, but though the school will shape him and influence him, his manners and emotions are his own personal property, and in some measure will be his to the end of his days.

I believe that a dancer cannot come to artistic maturity without the personal advice and help of a teacher. The building of a dancer requires continuous supervision.

The pupil in his formative years should have not less than one hour a week of private tuition, over and above the daily classes. To obtain a sound technical grasp and to correct faults and mannerisms, private coaching is necessary.

I know of teachers who advance their pupils in a remarkable degree by praise. It is a fine and commendable adjunct to the giving of knowledge. Encouragement is of the greatest aid to the pupil who struggles to achieve the formidable and evasive task of mastering his body.

The old out-of-date oppressive methods of teaching by fear have no place in present day dance schools, though possibly they do still exist in some small measure. I disparage nagging and fault-finding except as a brief expedient in difficult psychological cases. At all times the greatest care should be taken not to hurt the spirit of the sensitive student. Irreparable damage may be done by the harsh impatient teacher, who instead of gaining the pupil's confidence will only succeed in raising barriers. To be able to respond and give full and enthusiastic co-operation and concentration the pupil must be relaxed and in a happy mental state. Such a state cannot be arrived at when a tense relationship exists between the master and the pupil.

Great dancers and great ballet find the inspiration and quality of the art from great teaching. Only inspired teaching can guide the dancer to his goal of perfection. He cannot guide himself alone. In this respect he is like a pilotless ship.

Likewise the dancer without his teacher, though he may be fully equipped; master of his body; artist to his finger tips; he still requires that guiding hand all his dancing life. Without it he is in danger of running down, of developing faults, mannerisms, slovenly habits. Strange as it may sound most dancers are lazy, especially good ones; they scarcely want to work unless they are driven. I speak now of the classroom and not of the stage, for no dancer if he be but a fraction of an artist will ever slack on the stage. But many dancers feel that when they perform daily, they can slack from the class. They consider that the performance keeps them in training. It is a fatal attitude—no dancer can afford to miss his daily class. He cannot afford to let his muscles go for a day without being tuned.

That dancers do miss their class when touring, and playing one night stands or when undergoing an intensive period of rehearsal is understandable; but the force of circumstance in this case is the dancer's misfortune. In the days of great ballet the directors were aware of this fact and compulsory class was arranged before the day's work began.

The company class builds the team spirit, as well as style, precision and alertness; it keeps the dancers fresh, tuned and vitalised. The class is essential for any artistic troupe, that would insure against degeneration and slackness.

# *Dance and Dancers* . . . . AT HOME

## SADLER'S WELLS AT COVENT GARDEN

### NERINA AS AURORA

THE debut of two dancers as Aurora in *The Sleeping Beauty* was an event of some importance to London ballet-goers. And for the girls themselves it must have been like being elevated to the peerage on probation. Rightly the role of Aurora is kept jealously guarded; since the company's inception only five dancers (excluding Markova, who was a guest artist, and Avril Navarre, who only danced it on tour) had previously attempted it.

The first of the debutantes was Nadia Nerina on the afternoon of January 12th. Nerina was one of the nursemaids in the Prologue for the first performances of this production in 1946, but has progressed far since then.

She was once a principal dancer of the Theatre Ballet, and is a soloist of some years standing at Covent Garden. Last year she undertook her first full-length role in *Cinderella* and has since been seen as Swanilda.

Aurora proved her finest performance to date. Whereas in the past she has sometimes depended rather heavily on her dazzling smile and strong legs to sustain her ballerina roles, in this she put up a brave show of interpretative dancing.

Her *Rose Adagio* is still a trifle tentative, but the role is easily within her technical range. The First Act variation was danced with aplomb, and the entry immediately following had a rare dash. The Last Act *pas de deux* possessed all the freshly-washed radiance of a very young girl at her first party.

If, as yet, there is little personal in her interpretation, at least everything she did was given an air of apparent spontaneity. Her final reading of the part must come later, these performances represented little more than a thoughtful and spirited sketch.

The tender relationship in the First Act between the Birthday Princess and her parents was beautifully realised, but she should take care not to make the pricking of her finger into a full-blooded mad-scene, *a la* Giselle Her three performances were not all of equal merit, and as luck, or nerves, would have it, her worst was on her Press Night.

*Ray Powell as Carabosse in* The Sleeping Beauty. *He took over this role when Ashton left for America. This is an interesting study in make-up. Compare this picture with that on page* 19 *of February issue.*
(*Photo; Paul Wilson*)

### LINDSAY ALSO

IF Nerina was robust, Rosemary Lindsay was shy. She danced it first in London on the afternoon of January 26th, although she had previously given it in the provinces. Lindsay has come up inside the company, graduating from the *corps de ballet*, and this was her first full-length role. Naturally enough it was a performance of more promise than achievement, even though the latter was far from negligible. Like Nerina the role was technically well within her compass, although possibly she had less to spare than her predecessor.

There was a flurry about her phrasing of the quick passages in the choreography, which will presumably disappear with experience. Sometimes her movements apdeared rather gawky, largely due, one imagines, to the natural strain of first appearances on this particular pinnacle.

Her Aurora is gentle and retiring; a lithograph would give a fairer image of it than a flash-camera. This softness

is individual (nearest approach was perhaps Pamela May's), but her lack of vivacity was hardly calculated to make four strong Princes go weak at the knees in the First Act. Her Last Act *pas de deux*, although well danced, needed more than a touch of *bravura*. A little bit of devilment in her dancing and more assurance in her bearing would work wonders with her performance. Her Aurora was very much to the liking of the audience; on both occasions it received a very warm and enthusiastic reception.

Both the new Auroras were splendidly partnered by John Hart, and how much they owe to his steadiness and presentation I would hate to compute. Very gallant in the Last Act, he seems ill at ease with the melancholia of the Vision Scene, melancholy sitting awkwardly on his normally jovial face. His dancing is strong and manly, musically phrased with firm and pleasing arm-movements, the weakness of his turns being largely offset by the clarity of his beats. That it does not make the effect it should, seems partly due to his weak elevation, partly to his poor showmanship and general air of apology.

### OTHER CHANGES

THERE have also been two new Lilac Fairies, Mary Drage and Rosemary Valaire. One is always glad to see young dancers given opportunities in leading roles, but the Lilac Fairy is hardly a part for a junior soloist. It consists of one difficult variation, which neither of the newcomers danced well, and an unconscionable amount of parading, posturing and miming. For this a dancer needs the authority that is normally only possessed by a senior soloist or ballerina.

Most of the performances in the Last Act divertissement were discussed last month. Gilbert Vernon has made his London debut as the Bluebird. He looked better than most in the costume and danced with crisp precision. His turns were remarkably fast, but his variation as a whole was a little jerky and earthbound. The standard of Sadler's Wells Bluebirds is now very high, and Vernon is a worthy recruit to their ranks.

Vernon has also danced the Wolf, sharing the part with Desmond Doyle. Both were far preferable to any of their predecessors. Vernon gave the better performance —his prowling movements were excellently done—but Doyle entered with an almost sensational leap, that frequently brought a gasp from the audience. Doyle's dancing in this and as a cavalier in the Prologue, indicates that one day this South African should be a valuable asset to the company.

Other cast changes included Dorothea Zaymes as a White Cat pretty enough to make M. Petit's Agathe, in *Les Demoiselles de la Nuit*, look to her laurels; a very smooth portrayal of the Woodland Glades Fairy by Valerie Taylor; and a perky Ivan from Keith Milland.

C. B.

*Two of the principal dancers with the Rambert Ballet—Noreen Sopwith and Alexander Bennett. They are seen in the second act of* Swan Lake.

*Sopwith has been with the company for about three years. Starting in the* corps de ballet *she reached her present position through sheer hard work. It was in the* pas de trois *from* Swan Lake *that she first attracted attention. Her best role is as the Sugar Plum Fairy in* Casse Noisette.

*Alexander Bennett trained with Marjorie Middleton in Edinburgh. He gave-up a promising job in the Foreign Office to become a dancer. He has been with the company for two years and is now taking many principal roles* (*Photo: Robert Hare*)

### TIRESIAS REVISITED

ON February 19, the controversial *Tiresias* returned to the repertoire. This Ashton-Lambert Cretan legend has been shortened since its first performance and revised. It could still do with more pruning in the first scene which is very long. Nevertheless, there are so many wonderful things in the work that one should not complain.

It is not hard to see why Fonteyn likes her role more than any other. Her scene has some of the best choreography in modern ballet. She interprets it with true brilliance, sometimes enigmatic, sometimes sensuous. In his choreography, Ashton has used acrobatics without ever loosing sight of the dance and it is extraordinary how he has invested this middle scene with an almost mystic quality.

The score is, at moments, very exciting and seems to be perfect ballet music. It never intrudes on the work enough to subjugate it, yet it fully realises the narrative. In spite of lengthy moments, I would personally rather see this work than a whole host of Scottish or Spanish high jinks. Though I doubt whether it is a work I shall ever come to love as I do many which are far less worthy.

The return of Margot Fonteyn in *Daphnis and Chloe* has been dealt with on page 16 of this issue.

P. W.

ANDRÉE HOWARD'S *A Mirror for Witches* had its *premiere* on March 4, too late for this issue.

Cranko's new ballet, finally called *Bonne-Bouche*, will have its first performance on April 4.

The company open at the San Carlos Theatre, Lisbon, on April 15 and their season lasts there until April 23. They are at the Rivoli Theatre, Oporto, from April 25 to 28.


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TUNBRIDGE WELLS KENT

## SADLER'S WELLS THEATRE BALLET

AFTER their long and triumphant tour of the United States and Canada the company will fly home arriving back in England on April 8.

The New York season opens at the Warner Cinema on March 25 and lasts through until the company leaves.

The tour can generally be considered to have repeated the success of the Sadler's Wells Ballet. Everywhere they have played to packed houses and earned a lot of dollars. Only in three places were they not greeted with such wild enthusiasm—San Francisco, Chicago and New Orleans. But even in these places they could not really be considered to have done too badly. It was just that the critics were more critical.

Considering everything, the health of the company has been very good and up to the date of writing there were no very serious mishaps though Fifield has had one or two sprains and injuries.

The next season at their own home theatre in Rosebery Avenue, opens on April 24. It seems likely that *Coppelia* will be given for the first few performances. When the company are not touring they will probably give four ballet evenings per week as well as appearing in the operas.

## RAMBERT BALLET

THE company has been continuing its tour of the English provinces. It is possible that in the near future the entire *Giselle* will be revived. A new ballet should soon be in the course of preparation.

There is no truth in the rumour that the company is to take over the repertoire of London Theatre Ballet.

Margaret Hill has not been well for sometime and it is to be hoped that when she has recovered she will return to the company to which she is so obviously suited.

## FESTIVAL BALLET

THE announcement of a London season at the Stoll Theatre (March 18 for four weeks) rather altered the arrangements for a provincial tour which was announced in our last issue. This will now follow the season in London starting at the Opera House, Manchester, on Easter Monday.

For this third season in London, the company will have the great star Tamara Toumanova. At the moment, she is announced as appearing in *Nutcracker, Giselle, Swan Lake*, and the *pas de deux* from *Don Quixote* and *La Bayerdere*. The two latter she will dance with Dolin. Toumanova has not been seen in this country since she danced at the Nijinsky Galas in 1949.

The other novelties of the season include the ballet by David Lichine, *Grosso Concerto en Ballet*, to Vivaldi music, Ashton's *Vision of Marguerite* to Liszt music, and the revival of *Scheherazade*. London will also get the chance to see Belinda Wright who has had such acclaim.

The recent month in Ireland, where the company played in Belfast and Dublin, was the greatest success.

The strength of Festival Ballet is now very considerable with Krassovska, Sonia Arova, Belinda Wright and Toumanova. The male dancers heading the company are Dolin, Gilpin, Briansky, Trunoff, Godfrey, and Beckett.

## MARCEL MARCEAU

**The French mime Marcel Marceau, assisted by Gilles Segal, has recently had a short season at the Arts Theatre.**

THE art of M. Marceau is hilariously entertaining. Were it nothing more we should be grateful. To evoke the gales of laughter that greeted his almost every gesture at the Arts, is an achievement any clown could be proud of. To hold an audience fast, as he did, in the palm of one of his incredibly expressive hands, playing, to change the metaphor, on his spectators' emotions with the supple virtuosity of a Heifetz bowing his violin, is the mark of the superb showman, the consummate theatrical artist.

But Marceau, to us in England, is more than a clown or a spell-binder; he is the representative of a mime so strong in tradition, so splendid in quality, that few Englishmen can see his performance without having their entire conception of wordless acting turned upside down.

*Marce Marceau as Bip the Beggar. His recent season at the Arts Theatre has been hailed by all those who were unaware of the great power of theatrical mime—and also by those who were aware of it.*

*Marceau is a pupil of Etienne Decroux who is always said to be one of the greatest creators of the new theatre. Unfortunately his work is unknown to English audiences.*

*Arrangements are being made for Marceau to return with his full company to the Saville Theatre sometime during the summer.*

*(Photo: Paul Wilson)*

### ITALIAN COMEDY TRADITION

We have seen something of Marceau's like before—Barrault and Gore, vague snippets from the *Commedia dell' Arte* tradition—but no mime has given us such artistry, nor, as a by-product to that artistry, illustrated so strikingly the poverty of our own national mimic expression.

Marceau's miming is based on naturalistic gesture far removed from the formalised, sign-language mime of our classical ballet. This latter graceful and charming, if esoteric, tradition could however be enriched by the application of Marceau's artistry and sincerity; but it is to contemporary dance-mime, which stems from Fokine, that a study of Marceau (and, of course, his teacher Etienne Decroux) could assist our dancers.

Marceau can act with every muscle of his body, his face is capable of defining every shade of emotion. He mimes *Walking against the wind*, and his body tautens and struggles against an unseen, unheard tempest. He forces us to believe in his imaginary storm. This is typical of his method. Time and time again he compels an utter suspension of disbelief.

With two simple costumes, a battered top-hat with a flower in it, a screen, a box and an empty stage, he acts plays, he creates characters, he holds a small but powerful mirror up to nature.

### MIME AND PANTOMIME

His programme is in two parts. The first is composed of simple mime studies; brilliant, often unforgettable, sketches. After the interval he presents his *Pantomimes of Bip*. Bip is a man, he is M. Marceau, or you, or me, or us—a kind of Everyman.

Bip is as generous and kind as we think we are, he is as much a poseur as our friends know we are; he is a coward, a fool; he is a nervous hypocrite at *A Fashionable Party*, he fights dispairingly for a seat on *The Underground*, he is sick on *A Sea Voyage*.

Marceau has no face. In its place he has a scribbling block on which he draws the ever-changing images of humanity.

His virtuosity is perhaps best shown by the number, *Bip—King of Sports*. In this he mimes a duet with himself, between the hearty, granite-mouthed, extrovert Sportsman and the down-trodden, pathetically laughable, introverted Bip.

Although it is on a ridiculous plane, and we laugh at Marceau's antics and his chameleon changes from one character to the other, the conception of this contrast strikes to the roots of our present civilisation. The spectacle of the Big Fellow, the Little Fellow, and the Big Fellow's triumph has a painful significance to our times. But then Marceau is an artist of depth and feeling. Into his thirty-second sketch *Adolescence and Maturity: Old Age and Death*, he powerfully compresses the theme of half a dozen dreary ballets.

### ANATOMY OF HUMOUR

But one must not write seriously of a clown! Laughter not significance is the reason for Marceau's success. When he returns to England, as he almost surely will, it will be in quest of laughter that his new-found devotees, and those unfortunate enough to have missed his first visit, will flock to see him. I do not think they will be disappointed.

To Gilles Segal falls the ungrateful task of supporting his very brilliant partner. Fortunately M. Segal is an excellent mime on his own account. One of his solo numbers, depicting an irascible watchmaker frustrated by a recalcitrant watch, was almost as enjoyable as anything on the programme.

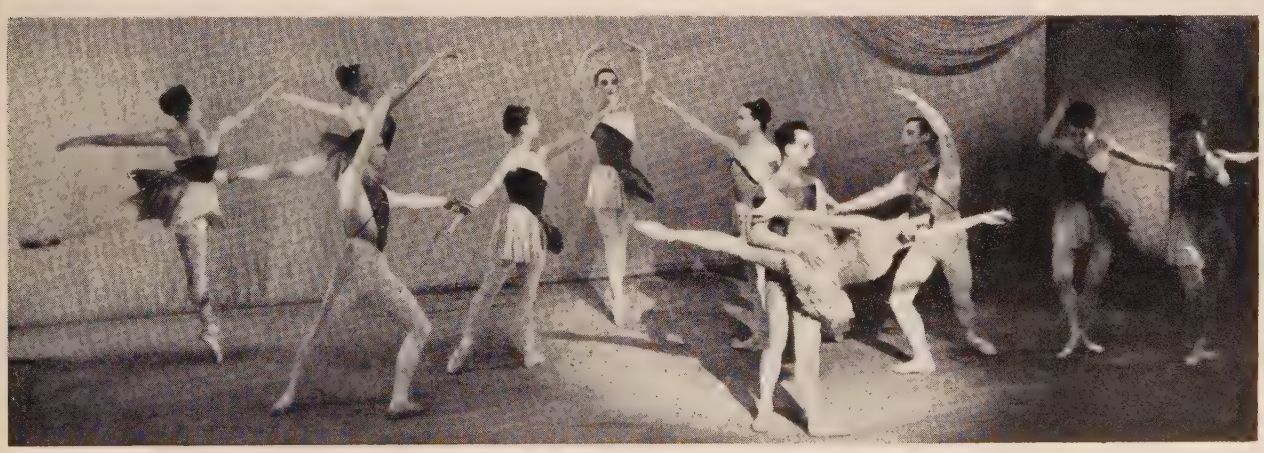
M. Segal also provides the introduction to each number, twenty-two in all, by holding a placard bearing the name of the next sketch. For each introduction he strikes a different statuesque pose. Almost every one of these poses would have been worthy of a sculptor, and it says much for them, that many earned an individual round of applause.

**C. B.**

## EMPIRE BALLET

ON March 1, the stage shows discontinued at the Empire Cinema, Leicester Square.

Since December 26, 1949, these stage productions which included ballet and the dancing of the famous precision girls, have become increasingly popular. It had always



*The Rambert Ballet in David Paltenghi's* Prismatic Variations *Cecil Bates and Shirley Rees are seen centre in a* pas de deux.

been hoped that this would become a permanent institution like Radio City in New York. Owing to the fact the Empire has to pay the cinema tax, which is much higher than for the usual "live" theatre, plus the enormous production costs, it became economically impossible to continue. Therefore the cinema reverted to the "films only" policy from March 3.

During the two years of its existence, Nat Karson has been entirely responsible for the productions and frequently he has designed them as well. He has been lucky to have the assistance of people such as Edward Noll (see our January issue, page 10) for the Empire Girls, and, firstly Frank Staff and later Alan Carter for the Empire Ballet.

It is sad that everything has to cease at a time when this form of entertainment was really becoming popular. It is to be hoped that something will be done to keep the company together in some form.

## SONGS AND DANCES OF SPAIN

ON February 19 at the Stoll Theatre, this company of 127 artists opened a four-week season. The dancers are non-professionals and hail from towns and villages in the Iberian peninsular.

These folk dances come from thirteen provinces. The first programme showed thirty-five different dances which followed one another with lightning speed; each dance having a backcloth suitable to the character of the dance and giving a good idea of the environment. Many of the costumes were exceedingly beautiful.

The main fault of the programme was that some of the dances were not in the order printed in the programme so that many people, not knowing the actual dances, were very misinformed (the critics in their notices made some remarkable blunders through no fault of their own). It was also a pity that some of the dances had to be given *en travestie*, the sight of women dressed as men and performing steps obviously intended for men was ludicrous.

Out of this plethora of rhythms, it was the quieter numbers from the Canary and Balearic Islands which made the greatest impression.

We hope to deal with this remarkable display of folk art fully in the April issue.

## TELEVISION

THE loving care with which the First Act of *Giselle* was produced for the second of a new series of *Ballet for Beginners* on February 20, gave us a performance that was most charming and authentic. It included many mime sequences which are all too readily dropped from productions by leading ballet companies, which further the logicality and drama of the ballet, and which are, in themselves, passages of some beauty.

In her introductory explanations, Felicity Gray pointed out that the mimed sequences in the old ballets were arranged so that they not only explained the story, but were flowing, musical, and pleasing to the eye.

The conversation between Giselle and her rival, Bathilde, and the legend of the Wilis which Giselle is told by her mother as a warning against her folly in dancing are gracious and lovely. Another passage in which Hilarion explains his hopeless love for Giselle (which ends with him kissing the very ground before her cottage), gives a much greater depth to his character than is usual, as well as being very moving in itself. This is a passage that could well be included in the Sadler's Wells and Festival Ballet productions.

The camera work was quite the most felicitous yet achieved on television, always logical and often imaginative. The havoc which is so often brought about by film directors such as an odd limb of their ballerina or a piece of the decor, has been fortunately absent from recent television relays. Here the camera was always focused on the principals and at the same time always encompassed the dance-pattern.

Domini Callaghan's Giselle was a lovely, delicate creature. Sometimes a little fey, sometimes a little gauche and sometimes a little coy (but never in a vulgar way), and always most lovable. Only in one or two close-ups in the mad scene did she fail the harmony she achieved throughout the rest of the act, and here she was rather too wild, too exaggerated. Her dancing was delightful, her style very easy and unstrained, and her *port de bras* perfect.

David Paltenghi danced very heavily but his miming was clear and his characterisation of Albrecht valid and interesting. I liked Michel de Lutry's sympathetic performance of the disappointed woodcutter, Hilarion.

It was a great pity that Felicity Gray's introduction could not have been longer. I should have preferred a fuller explanation of the dance steps and a little of the music. It was a good idea to use the Stanislavsky method of analysing the drama, and the charm with which Miss Gray delivers her talks ranks her as an artist of high calibre.

The B.B.C. Television department acted wisely in calling upon Mme. Karsavina as artistic director for this reproduction. Ballet companies would do well to follow this example.

### DUNHAM DANCERS ON THE SCREEN

WATCHING excerpts from Katherine Dunham's show on the television was rather like seeing the trailer of a very good film; the tension and excitement are there, but only in snatches and nothing is given the chance to build up into a satisfactory whole.

It is only on seeing the *Shango* and the *Brazilian Quadrille* as separate items, that one realises how perfectly constructed the programme at the Cambridge Theatre is. To present just a few numbers is to reduce an artistic production to the status of cabaret.

The intimacy of the television medium underlined the remarkable degree of sympathy between the artists of the company. We are used to seeing our ballet companies working with perfect physical discipline, but our dancers would do well to achieve the emotional co-ordination that Dunham's dancers possess.

However, it is certain that television is a most compelling advertisement; anyone seeing just these few excerpts must crave to see the show in its entirety.

### BALLET ON CHILDREN'S HOUR

ON February 24, Margaret Dale of Sadler's Wells Ballet devised a character divertissement for Children's Hour. *Kitchen Carnaval* was a naive robust affair and proved to be ideal entertainment for children. It gave some of the members of Sadler's Wells Ballet a chance to let down their back hair and go all-out in Dale's peppy revue-like choreography. Freed from the disciplinary grandeur of the Royal Opera House they danced with a gusto which we are more apt to associate with French dancers. It showed that they can adopt their talents to a different medium with complete success.

The characters they portrayed were familiar kitchen utensils. Particularly good was a dance for four clothes pegs with their angular strutting on point, so too were the scooping glides for the spoons.

April Olrich's sense of comedy served her well in the role of a Feather Duster. Joan Benesh, who has a strong precise technique, revealed in her dances as the Drum Major that she has a style and responsibility that will be advantageous when she comes to dance solo roles at Covent Garden.

Alexander Grant and Ray Powell performed with their usual verve. As Salt, Mustard and Pepper, they were joined by Peter Clegg who seems to be at the start of a very promising career as *demi-charactere* dancer of great expressiveness (watch his controlled abandon in the finale of Ashton's *Daphnis and Chloe* and the way in which his whole body dances with anger at the death of Donald in Massine's *Donald of the Burthens*).

What she may lack in personality, Rowena Jackson makes up for in virtuosity. As the Corkscrew she performed a breathtakingly exciting series of *fouettés* and *pirouettes à la second* with the ease which an experienced bar tender might uncork a bottle.

Altogether a charming production, *Kitchen Carnaval* was both amusing for the children and gave the rest of us a chance to see some admirable dancers in a fresh and rather different light.

**Jeffrey Solomons**

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# Dance and Dancers . . . . ABROAD

## BALLETS JANINE CHARRAT

### PARIS IN FEBRUARY

THE most salutary gift to Paris ballet-goers in the new year, was the opening of Janine Charrat's ensemble of sixteen dancers at the Empire Theatre here.

Janine Charrat has already shown strong and original gifts as a choreographer with her *Abraxas* (to the music by Werner Eck after the Faust-legend). It had a long run at the Berliner Staatsoper, where she took the female lead herself.

In Paris, she has so far only given the first half of the repertory of her new company, first put on the stage in Cannes some weeks ago. Her principal dancers are Ethery Pagava, Claire Sombert, Rene Bon and Wladimir Oukhtomsky, and most of the choreography is her own. All of it shows a fine sense of the music which she employs and a feeling for what one can, and cannot do, with an ensemble of this size.

### CONCERTO

Her most ambitious attempt is a long *pas-de-deux* after parts of the first and second movement of Grieg's Piano Concerto in A-minor. When I asked her why she had insisted on limiting herself to a *pas-de-deux* after this rather large musical conception, she said, "because that was just the way I felt it."

Now, this might not seem like much of an explanation, but after I had seen her dance it with Milorad Miskovitch the second time, I realised that she had restored to the word "felt" some of its original meaning. It is some of the simplest and most moving choreography I can remember having seen. The *Concerto* is done without decor. Charrat wears a white one-piece tight-fitting costume and M. Miskovitch a black one. For someone familiar with Grieg's music, the ballet might seem somewhat scant and inadequate when seen for the first time. But seen for the second time, her fine grasp of the two essential elements in this work emerge clearly. The national romantic Grieg has balanced his concerto delicately between the violent force of his country's austere nature, and the frail mood of the long Nordic summer twilight.

Charrat gives this idea a new dimension, balancing the male strength against the lyricism of the female part. The *pas-de-deux*, so sadly abused as a means for demonstrating technical virtuosity, has become what it can and should be: the interpretation of the play between man and woman with its abrupt changes as well as its almost imperceptible shades of emotion.

### AMAZONS AND HORSES

In *Le Massacre des Amazones* she has found a fine subject. When she does not do it full justice, it is because she does not seem to have the same understanding of what can be done with groups as she has of the possibilities of the individual dancer. Also, the incessant galloping and prancing about of the horses, largely so effective, might have become even more so if the action had been accentuated by some of the same dramatic stillness which gives the powerful impact to the opening and the close of the ballet.

But these are minor objections. The central theme: the power of the white wild horse (Rene Bon) over the amazons that try to capture him and the other horses, is simply conceived with a deep understanding of the medium. Ivan K. Semenoff's music goes well with the choreography, and Jean Bazaine's set, which moves up and down and back and forth, is exactly what this ballet needs.

Janine Charrat's style calls for a basis of strong classical training in her dancers, yet elements of "moderne" or 'expressionistic" dance give it the warmth and freshness which Paris critics have praised so highly, and which, I believe, might serve as an inspiration for some contemporary choreographers, particularly in France at the moment.

### FOREIGNER IN PARIS

Her light touch is shown to its best advantage in *Une Etrangére a Paris* to the music of Jean Wiener and Danny Barcley. Charrat takes the part of the naive American college girl amidst the big city perils—given an added Parisian flavour with the sets of enlarged photographs by Alexis de Giers. All would have been well indeed, had it not been for Paul Draper, the tap-dancer. He is very clever; but in taking him on, Charrat seems unaware that to hold an audience throughout a solo the length of the one Draper is given, one needs not only Fred Astaire's skill, but also some of his stage charm.

The programme also included *Danseuse de Degas*, a gay take-off on old-time ballet, short enough to be funny, *Le Rêve* to Liszt's music, offering another fine *pas-de-deux* between Charrat and Miskovitch; and *Rumba Classique*, which gives Pagava a chance to do some of the things she can do well.

These ballets are also by Janine Charrat, and they all have a good deal to recommend them. As they make up a sizable programme, it is all the more incomprehensible why she has chosen to give excerpts from *The Sleeping Peauty* as well. It did not show the dancers (Pagava as the Princess, Oukhtomsky as the Prince, and Sombert as the Lilac Fairy) to their advantage. Those who knew the real thing, could only be a little sad about this spectacle, and a new-comer would hardly get an idea of what this ballet can be. It was fair neither to Petipa, nor to Mlle. Charrat, who proved herself enough of a choreographer to claim our undivided attention for an entire evening.

**Erik Pierstorff**

*Janine Charrat as the Mourner, and Milorad Miskovitch as Orpheus, in* Orfeo.

*This work was first given on September 15, 1951, for the Venice Festival. It was a Choreographic Cantata by Roberto Lupi with choreography by Charrat. The settings and costumes are by Leonor Fini and the production by Irene Lidova. This work will be included in the repertoire of Charrat's company.*

*Charrat will be remembered in England when she appeared with the Noveau Ballet de Monte Carlo at the Cambridge Theatre in* 1946. *She also danced with Roland Petit's company at Princes Theatre.*

*Her ballet* Jeu de Cartes *for Les Ballets des Champs-Elysees, and in which Jean Babilee first made such an impression in London, has always been popular in this country* (Photo: Lido)

## U.S.A.

AFTER a mildly slack period, during which ethnic dancers displayed their erudition and modern dancers their egos, on the assorted concert platforms of the town, New York City Ballet opened its tenth season at the City Center.

Five new ballets are to be given, four already have names. Ashton finally got around to staging his *Picnic at Tintagel* (Bax music, Beaton decorations), Balanchine is down for two new works, and Tudor and Robbins will be responsible for a *premiere* apiece.

The Tudor work is choreographed to three Beethoven overtures and is based on the career of Sara Bernhardt. La Bernhardt will be played by La Kaye, who should have the opportunity she has always waited for. This is called *La Gloire* and has costumes by Robert Fletcher.

Balanchine's announced ballet is *Bayou*, music Virgil Thompson, decor Dorothea Tanning; Robbins' *Ballade* is to Debussy.

Just around the next corner is the arrival of the Sadler's Wells Theatre Ballet in town.

Serge Denham's Ballet Russe de Monte Carlo are in the news. Firstly there comes reports of Danilova's lachcrymose farewell in *Gaite Parisienne* at Houston, Texas. Tears and handkerchiefs were the order of the day as the great and well-beloved ballerina made her leave-taking.

Mr Denham gave her a gold bracelet as a farewell token. However rumour has it that Danilova will be back as a guest artist once in a while. Frederic Franklin also absents himself at the end of the present season, to link up with Mia Slavenska. They are said to be bringing a small group to Europe.

## DENMARK

HARALD LANDER, who has left the Royal Danish Ballet, recently published his memoirs. These have been received with great enthusiasm by press and public alike. His retirement has been greeted with the deepest regret in Danish ballet circles.

Many critics have written a long and very serious statement about the affair pointing out that the absence of Lander will do Danish ballet very considerable harm and suggesting that the conduct of his enemies seems to have been prompted more by the motives of childish jealousy and intrigues, than by a genuine desire to assist in the future development or present stature of our ballet.

The Theatre has announced a Ballet Festival around the 24-31 May. This came as a great surprise to most people, as the present company does not appear to bear comparison with that which the British critics saw on their visit to Copenhagen last year.

Lichine is to appear here as guest-artist from March 4 for three to four weeks, during which time he will reproduce his ballet *Graduation Ball*.

During the last two weeks of January Margot Fonteyn was in Copenhagen taking classes with Madame Volkova. Rumour has it that the great teacher will stay longer at the Royal Theatre than was originally announced.

Harald Lander is still in the news, even if out of Denmark. On February 20 he had his first night at the Paris Opera, with the production of Galleotti's *Amor og balletmasterens luner*. Later he is to produce his ballet *Etude* for the same company. He has been joined in Paris by his wife, Toni Lander, who has recently been guesting with the Original Ballet Russe. As was Poul Gnatt, who has just been visiting Denmark for a few weeks prior to his departure to Australia, where he is joining the Borovansky company.

**Bent Schonberg**

# Ballet Dates

## SADLER'S WELLS BALLET AT COVENT GARDEN

March
24 *Sleeping Beauty* (Gray, Field)
25 *Sleeping Beauty* (Fonteyn, Somes)
26 *Donald of the Burthens, Mirror for Witches, Three-Cornered Hat*
27 *Coppelia* (May, Hart)
28 *Donald of the Burthens, Daphnis and Chloe, Three-Cornered Hat*
29 (M) *Coppelia* (May, Hart)
(E) *Coppelia* (Nerina, Rassine)
31 *Mam'zelle Angot, Tiresias, Three-Cornered Hat*
April
1 *Mam'zelle Angot, Tiresias, Three-Cornered Hat*
2 *Donald of the Burthens, Daphnis and Chloe, Three-Cornered Hat*
3 *Donald of the Burthens, Mirror for Witches, Mam'zelle Angot*
4 *Mam'zelle Angot, Bonne-Bouche* (world premiere), *Three-Cornered Hat*
5 (M) *Three-Cornered Hat, Daphnis and Chloe, Bonne-Bouche*
(E) *Three-Cornered Hat, Mirror for Witches, Bonne-Bouche*
7 *Coppelia* (May, Hart)
8 *Donald of the Burthens, Tiresias, Bonne-Bouche*
9 *Donald of the Burthens, Tiresias, Bonne-Bouche*
10 *Mam'zelle Angot, Mirror for Witches, Bonne-Bouche*
12 (M) *Coppelia* (Dale)
(E) *Coppelia* (Nerina)
Company in Portugal from April 14 to 28

## SADLER'S WELLS THEATRE BALLET

March
25 Warner's Cinema, New York
April
24 Sadler's Wells Theatre
(Four ballet performances a week, as well as dancing in the operas which have ballet.)

## RAMBERT BALLET

March
17 Hippodrome, Derby
24 Festival Theatre, Malvern
April
7 Theatre Royal, Hanley
21 Theatre Royal, Bath
July
21 Open-air Theatre, Finsbury Park (two weeks)

## FESTIVAL BALLET AT THE STOLL THEATRE, LONDON

March
18 *Swan Lake, Symphonic Impressions, Don Quixote pas de deux, Scheherazade*
19 (M) *Symphonic Impressions, Swan Lake, Don Quixote pas de deux, Scheherazade*
(E) *Swan Lake, Symphonic Impressions, Don Quixote pas de deux, Scheherazade*
20 *Nutcracker* (Toumanova, Gilpin, Dolin), *Spectre de la Rose, Prince Igor.*
21 *Swan Lake, Symphonic Impressions, Don Quixote pas de deux, Scheherazade*
22 (M) *Nutcracker, Spectre de la Rose, Prince Igor*
(E) *Nutcracker* (Toumanova), *Spectre de la Rose, Prince Igor.*
24 *Giselle* (Toumanova, Dolin), *Beau Danube*
25 *Les Sylphides, Concerto Grosso* (London premiere), *Bayaderka pas de deux, Scheherazade*
26 (M) *Swan Lake, Nutcracker*
(E) *Swan Lake, Nutcracker*
27 *Les Sylphides, Grosso Concerto, Bayaderka, Scheherazade*
28 *Les Sylphides, Grosso Concerto, Bayaderka, Scheherazade*
29 (M) *Giselle* (Toumanova, Dolin), *Beau Danube*
(E) *Les Sylphides, Grosso Concerto, Don Quixote pas de deux, Scheherazade*

The London season ends on April 12, and the company will be at the Opera House, Manchester, from April 14 for two weeks.

## KATHERINE DUNHAM AND HER DANCERS

The London season at the Cambridge Theatre ends on March 29. This will be followed by a provincial tour.
April
21 Opera House, Belfast (two weeks)
May
12 Pavilion, Bournemouth (two weeks)
26 Theatre Royal, Nottingham (two weeks)
June
9 Hippodrome, Birmingham (two weeks)
23 Hippodrome, Bristol (two weeks)
July
7 Hippodrome, Coventry (two weeks)
21 Royal Court, Liverpool (two weeks)
August
4 Opera House, Manchester (two weeks)
18 Theatre Royal, Newcastle (two weeks)
September
1 Kings, Glasgow (two weeks)
15 Kings, Edinburgh (two weeks)

## BALLET WORKSHOP

At the Mercury Theatre, Ladbroke Road, London, W.11. Sundays (except for first in the month) at 8 p.m. New programme March 16.

# Ballet Correspondents

*(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; l.s.—languages; p.r.—photograph requested.)*

**CAROL BOON**, Bebsfield, Roman Way, Stoke Bishop, Bristol, wants b.c., m. or f., age 14-16, in Europe, preferably Scandinavia or Holland. m.a. 14. o.i. drama, swimming, dogs, nature, country dancing. p.r.

**RHONA POLAKOFF**, 9, Oxford Road, Bournemouth, wants b.c., m. or f., 15-17, in Milan, Paris or Vienna. m.a. 15. o.i. Opera, reading, music, plays.

**BEVERLEY HANSON**, Tynedale, 1, Lawn Avenue, Birstall, Leics., wants b.c., m. or f., over 15, in Europe or America. m.a. 15. o.i. music, dancing, sports, p.r. all answered.

**NIKITA PAVINSKY** (Male Danseur), 18a Top Flat. Belsize Lane, Belsize Park, London, N.W.3, wants b.c, m. or f. everywhere, m.a. 33, o.i. music, camping, birds, dogs, horses, books, art, long walks, theatre, hiking, tennis.

**19038482 SPR. PALMER, A., R.H.Q.**, 24 T.D. Engr. Regt. R.E., c/o B.A.P.O. Hong Kong, wants b.c., f., age 19-25, o.i. opera art, athletics, p.r.

**L. R. YEN**, 247a Harlemmerstraat, Leyden, Holland, wants b.c., m. over 25 in Europe, o.i. art, philosophy, literature, acrobatics, circus, Ls. Dutch, English, French, German, Chinese.

**WENDY SCOWN**, 624 Inglemere Lane, Hull, E. Yorks, wants b.c., m. or f., age 15-16, anywhere, other dancer preferred, o.i. all dancing, theatre, animals, m.a. 15.

**MARCELLE BERNIER**, 24 Boundary Street, Roseville, N.S.W., Australia, wants b.c., age 35 and over, o.i. all dancing, travel, literature, all answered.

**HILARY BRESLOFF** (Miss), 86 West Coter Road, Yeovil, Somerset, wants b.c., m., preferably European continent, age 16-20, m.a. 16, o.i. theatre, art, books, writing stories, swimming, p.r., all answered.

**MONICA SHALOM**, 11 Gabalaya Street, Zamalek, Cairo, Egypt, wants b.c., m. or f., 18-25, in Gt. Britain, U.S.A., S. America, France, m.a. 18, o.i. reading, sports, music, art, travel, Ls. French, English, little Italian, p.r., all answered.

**ANNA MARKS**, 278b, Earls Court Rd., Earls Court, London, S.W. 5, wants b.c. female only, U.S.A., Ireland, France, Norway, Italy, England, o.i. riding, painting, dancing, sports.

**JAMES STEWART WALKER**, Westfield, Talbot Rd., Hyde, Cheshire, wants b.c., m. age 20-30 in Europe or Gt. Britain, m.a. 21, o.i. tennis, swimming, music, travel, p.r., all answered, Ls. French, English.

**J. M. COX** (Miss), 35 Halsey Crescent, West Derby, Liverpool, 12, wants b.c., m. or f., age 35-40 in France, U.S.A., England, all answered, o.i. theatre, music, books, films.

*Dance and Dancers ABROAD continued.*

## CANADA

THE Winnipeg Ballet has just returned from a two week tour of Alberta and Saskatchewan, visiting such cities as Regina, Edmonton, Calgary, Medicine Hat, Red Deer, Swift Current and Lethbridge. They have everywhere received a terrific ovation, turning hundreds away from the sold-out box-offices, and having to give extra matinees in an attempt to meet the public demand. This is not only a great triumph for the company, but proves how the interest and thirst for the Arts is growing in the Prairie Cities.

The interest in ballet is solely due to the untiring endeavours of the Winnipeg Ballet visiting these cities in recent years. Now with a larger company, including dancers from all over Canada, they are able to bring to these towns ballet of an increasingly higher standard. On this tour they had a repertory of seven ballets, with choreography by Gweneth Lloyd, Arnold Sporr and David Adams. Extracts from *Swan Lake* and *The Sleeping Beauty* were also given.

In November performances were given in Winnipeg including the company's first performance of *Les Sylphides*, which I revived for them. We received very favourable notices from critics who considered it comparable to those given by such companies as Ballet Theatre. Also saw the premiere of a new ballet by Gweneth Lloyd. This is called *Rondel* and is based on a medieval theme. It too was extremely well received.

At Christmas the company gave special performances for children. For these a new ballet of mine, *Baba Lubov*, was given. This work to the music of Kabalevsky's *Dance of the Comedians*, was choreographed especially for a children's audience.

The company is now preparing for performances to be given here this month (February). *Les Sylphides* will again be presented, and new classical excerpts, including the *Swan Lake pas de trois* and the *Black Swan pas de deux* will also be included in the repertory.

Future plans for the company include a tour of North Dakota and Minnesota in April. This will be the company's first trip across the border. On its return it is scheduled to give two more performances in Winnipeg.

In May it goes to the Fourth Canadian Ballet Festival in Toronto, and it is anticipated that there will be a small tour for them in Eastern Canada. There is an invitation for them also to visit Vancouver, and arrangements are trying to be made for this extra trek Westward.

Joy Camden

# Clubs

## THE ASSOCIATION OF BALLET CLUBS

THE last general meeting of the Association of Ballet Clubs was held on January 26. The Chairman of the Association, Mr. G. B. L. Wilson, presided.

Since the last meeting new clubs have been formed in Bradford, Leeds, Harrogate, Sunderland and Workington. To this already imposing list may soon be added the names of Blackpool and Belfast. It would be difficult to find more convincing evidence of the continued, and indeed growing, interest in ballet throughout this country.

The Chairman praised the work of the various production clubs, and also the Torquay Ballet Club, for its enterprise in its somewhat remote location. Since outlying clubs have difficulty in obtaining lecturers, lecture tours may be arranged, for south coast clubs, in the future.

The Association will, if necessary, launch new clubs with a film show, and a list of the films, prices, etc. is available on request. Mr. L. A. Fortune, the Vice-Chairman, has written an article on the character and function of ballet clubs, in the bulletin of the National Operatic and Dramatic Association. He explains the use of ballet groups to these Associations, and it appears that the Bristol Association has already shown interest. Finally all clubs were warned against the needless charge of excise duty; recently a club involved in unnecessary expense by not being conversant with the regulations governing their meetings.

Future General Meetings will be held at the end of September, and if necessary, in March. The secretary, Miss Christine Greenfield (of the Willesden Ballet Club), would be grateful if clubs would submit, for the benefit of visitors, the dates and places of their activities.

Any clubs who were absent will find details further to this brief summary, in the next issue of the Bulletin published by the Association.

Susan Lester

### LEEDS

*Leeds Ballet Club. Sec.: Mrs. E. Williams*, 195, *Hyde Park Road, Leeds*, 6. *Tel.:* 51410.

THE club has just completed its first year of activity. From its beginning of a few people with a liking for ballet meeting in the home of the secretary it has grown to a club of over 250 members. Two months after its formation it was accepted into the Leeds Civic Art Guild, which enables it to use the Guild's rooms for lectures and demonstrations. The Club's President is Anton Dolin, and the patrons are Alicia Markova, Moira Shearer and the Earl and Countess of Harewood.

### LEWISHAM

*Lewisham Ballet Theatre Club. Sec.: Miss M. S. Childs*, 47, *Allenswood Road, Eltham, London, S.E.9. Tel.: Eltham* 7407.

THE club's programme includes a lecture on March 19, by the well-known dancer and choreographer Alfred Rodrigues. On March 26 the club is to present its third annual evenings of ballet, at Lewisham Town Hall.

The main attraction of the programme will be the appearance of John Field and Rowena Jackson dancing the *Black Swan pas de deux*. Maria Balinska is presenting a new ballet, *The Film Test*, which will be danced by the senior class of the club. The elementary class will be giving several items, and the three local dancing teachers attached to the club, Marjorie Barton, Freda Clarke and Gladys Groom, will be presenting items given by their pupils.

All seats (ranging from 2*s.* 6*d.* to 5*s.*) are bookable, and may be obtained from the Town Hall Box-Office, or direct from the club's Treasurer, at 22, Minard Road, S.E.6, Tel.: HIThe Green 2209.

### TORQUAY

*The Torquay Ballet Club.*

ALTHOUGH this club only gets an occasional glimpse of ballet from the Ballet Rambert, it has been able to organise a useful number of activities.

The club has started a system of Ballet Scholarships. They obtained permission from the Education Committee to visit the local elementary school and chose a child aged about eight, who had not previously studied ballet. She is now attending classes free of charge, her shoes and full equipment being paid for mainly by members of the club.

### NEWCASTLE

*Newcastle-upon-Tyne Ballet Club. Sec.: Miss Winifred Patterson, Benwell Grange, Newcastle.*

ON Sunday, January 13, at a Musical Evening, members played records of music they thought suitable for ballet and at the same time described their ideas for the story and choreography. This proved most interesting and stimulating experience which will be repeated. The prize-winning ballet in the Competition will be produced by the Club. The Annual Dinner took place on February 15. There was a programme of Spanish songs and Dancing at Gateshead Little Theatre on February 11, principal dancers Vicki Hill and Leigh Edwards.

There will be a Club Show on March 9 at Kinnaird Hall.

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